HELP

TO THE

KNOWLEDGE AND PRACTICE

OF

PSALMODY.

Price Threepence.

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KNOWLEDGE AND PRACTICE

OF

PSALMODY.

FOR THE USE OF SCHOOLS.

PART I.

BY THE

REV. EDWARD FEILD, M.A.

I will sing with the spirit, and I will sing with the understanding also. 1 *Cor.* xiv. 15.

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1831.

PREFACE.

Most persons, who take an interest in the subject, will be inclined to look favourably on any attempt to advance our National Psalmody. The chief evil of the present system consists in persons attempting to perform what they have never learnt, and do not understand. The remedy for this evil is to afford the necessary instruction; and this can be done in no way so effectually as by making it a part of education in our Schools. How much instruction is necessary is a matter of opinion, which will vary according to different tastes and circumstances. A knowledge of Notes and Rests, and of the different kinds of simple Time, seems indispensable; and this, little as it is, will prove of extensive benefit. The object of this little work is to supply this knowledge in a form which children may learn and understand. To those who suppose that there will be great difficulty in teaching children to use and understand this Catechism I can answer, that a fair trial has

proved the contrary. Moreover, the advantages arising from its use have been found great and manifold. To those who complain that it does not go far enough, I may promise a Second Part to supply this defect, should the present attempt seem to succeed. Considering for whose hands the work is intended, it seems necessary to present it in a form as simple and concise as is consistent with utility. Children who can read will be able to comprehend the drift of these rules, and to apply them, with very little assistance; such assistance as may be afforded by any schoolmaster or school-mistress of ordinary industry and intellect. The teacher of singing will then find his labours light, and the result satisfactory.

Kidlington, Aug. 10, 1831.

Q. What is Psalmody?

A. The art of singing Psalms.

Q. What is the use of singing Psalms?

A. To give praise and glory to God.

Q. Where are we to sing Psalms?

A. The best place of all is the Lord's house, for there we meet together expressly to praise and glorify God.

Q. Who are to sing Psalms in the Lord's house?

A. All the congregation assembled.

Q. What is the reason then that so few persons join in singing Psalms?

A. I suppose partly because few persons know how to sing, and partly because the singers choose strange and difficult tunes.

Q. But are not the difficult tunes always the best music?

A. By no means; some of the most simple and easy tunes [a] are beautiful music, and well suited for hymns of pious praise and thanksgiving.

[a] I recommend Miller's Selection, as affording a specimen of simple tunes.

Q. Then why do the singers choose hard and uncommon tunes?

A. I believe they wish to please and surprise the rest of the congregation, forgetting it is to God we sing Psalms, and not to one another.

Q. How shall we persuade the singers to use tunes better suited to the purpose?

A. By reminding them of the Apostle's precept, "Let all things be done unto edifying[b];" and by shewing them how much more beautiful as well as more edifying is a loud hymn of praise by a whole congregation, than a curious song by a few voices.

Q. But if the congregation do not understand music, will they be able to join even in easy tunes?

A. A simple tune is soon learnt by the ear, and we may join in it without much knowledge of Psalmody; but certainly some instruction in music would help us greatly, and would enable us to take our part in the singing with ease, pleasure, and edification.

Q. Where can we obtain the necessary instruction?

A. I hope to find what I want for the purpose in this little Catechism, which is called, Help to the Knowledge and Practice of Psalmody.

[b] 1 Cor. xiv. 26.

Q. *How do you express musical sounds in writing?*

A. By certain marks or figures called notes.

Q. *What is meant by the length of a sound?*

A. A sound is called longer or shorter, according as it is held or continued a longer or a shorter time.

Q. *How do you mark the different length of musical sounds?*

A. By notes of a different form or make.

Q. *What do you understand by high and low sounds?*

A. Sounds are called higher or lower according as they are more or less shrill and sharp.

Q. *How are high and low sounds distinguished in writing?*

A. By placing the notes which stand for any sounds higher or lower on certain lines and spaces, called the stave. (Fig. 6.)

THE NAMES OF THE NOTES, AND THEIR FORM.

Q. *You said, there are different notes to mark the different length of sounds; what are their names?*

A. The names of the notes most used in Psalmody are, semibreve, minim, crotchet, and quaver.

Q. Which is the longest of these notes?

A. A semibreve is the longest note, and is twice as long as a minim; a minim is twice as long as a crotchet; and a crotchet is twice as long as a quaver. Or, in other words, a semibreve is equal to two minims, or four crotchets, or eight quavers.

Q. How are these notes written?

A. The semibreve is a round open mark like a letter O when placed on its side. (Fig. 1.) The minim has the same round open mark, called the head, with a line or stem drawn either up or down. (Fig. 2.) The crotchet has a round black head with a stem. (Fig. 3.) The quaver has a round black head with a stem, and a sloping line at the end of the stem[c]. (Fig. 4.)

Q. When two or more quavers come together, are they not sometimes joined?

A. Yes, they are sometimes joined, or, as it is called, tied, by a line drawn through the end of the stems. (Fig. 5.)

THE STAVE.

Q. You said, that to express high or low sounds, the notes are written on certain lines and spaces called the stave; how are these lines drawn?

A. They are drawn across the paper at equal distances from each other. (Fig. 6.)

[c] The scholar should be taught to form these *notes on a slate.*

Q. Of how many lines and spaces does the stave consist?

A. The stave consists of five lines and four spaces; the lowest is called the first, the next above the second, and so on.

Q. How are the notes written on the stave?

A. The heads of the notes are written either upon the lines of the stave, or in the spaces between the lines: and the higher a note is placed on the stave, the higher is the sound it stands for or expresses. (Fig. 7.)

Q. *But are there no notes higher or lower than the stave?*

A. Yes, and when these occur we add short lines for the occasion, either above or below the stave, as the case may require. They are called ledger lines. (Fig. 8.)

THE REST, DOT, PAUSE, SLUR, AND TRIPLET.

Q. What is a rest in music?

A. A rest takes the place of a note, and denotes silence.

Q. How many rests are there?

A. There are as many rests as there are notes, and they are called after the notes, semibreve-rest, minim-rest, crotchet-rest, and quaver-rest.

Q. Explain the effect of these rests.

A. When I meet with the semibreve-rest, I stop as long time as I should give to a semibreve: and so of the other.

Q. How are these rests written?

A. A semibreve-rest is a small mark placed *under* some line of the stave. A minim-rest is the same mark placed *over* some line of the stave. A crotchet-rest is a crook to the *right* of a thin upright line. A quaver-rest is a crook to the *left.* (See Fig. 9.)

Q. What does a dot signify when placed after a note or rest?

A. It signifies that the note or rest which goes before must be held half as long again as the usual time: thus a dotted semibreve or a dotted semibreve-rest must be held as long as a semibreve and a half: and so of the others. (Fig. 10.)

Q. What is a pause?

A. A pause is a curved line with a dot placed over *one* note or rest, to signify that the note or rest may be held longer than the usual time. (Fig. 11.)

Q. What is a slur?

A. A slur is a curved line placed over *two or more* notes, and shews that they all go to one syllable. (Fig. 12.) When placed over two notes on the same line or space, it is called a tie or bind. (Fig. 13.)

Q. We sometimes find the figure 3 with a curved line placed over three notes; what does this mean?

A. The figure 3 when put over three notes with a curved line signifies that *these three* notes are to be performed in

the time of two such notes. It is called a triplet. (Fig. 14.)

TIME.

Q. What are bars in music?

A. Bars are single fine lines drawn across the stave. (Fig. 15.)

Q. What is the use of bars?

A. To divide a tune into small and equal parts, called measures. The notes and rests between any two bars make up a measure, and are said to be contained in the bar. (Fig. 15.)

Q. How many kinds of time are there in music?

A. Two: common time, and triple time.

Q. How is common time marked?

A. By the letter C placed at the beginning of the tune, which signifies that there is the value of one semibreve or four crotchets in each bar.

Q. How is triple time marked?

A. By the figures $\frac{3}{2}$ placed at the beginning of the tune, which signify that there is the value of three minims in each bar.

Q. What is the double bar?

A. The double bar is made by drawing two lines across the stave; and it divides a tune into parts called strains. (See Fig. 17.) The notes and rests between any two double bars make up a strain.

Q. When a double bar has dots on either side, what do they teach us?

A. They teach us that the strain on the dotted side is to be repeated. (See Fig. 17.)

METHOD OF KEEPING TIME.

Q. What is meant by keeping time?

A. To keep time is to hold every note so correctly, that each measure in a tune may be of equal length.

Q. By what method do you keep time?

A. By beating with the hand or foot a certain number in each bar; so as to mark the beginning and end of each measure.

Q. How many do you beat in each bar in common time?

A. In common time when marked with the letter C I beat four in each bar; so that I give four beats on a semibreve, two on a minim, one on a crotchet, and one on two quavers.

Q. How many do you beat in each bar in triple time?

A. In triple time I beat three in each bar: so that, when the time is marked with the figures $\frac{3}{2}$, I give two beats on a semibreve, one on a minim, one on two crotchets or four quavers.

Q. Explain your method of beating time. (~~See the last page.~~)

A. When it is required to beat four in

a bar, the first beat is made by putting the hand down; the second by passing the hand to the left; the third by passing it as much to the right; the last by raising it up. When we beat three in a bar, the third of those beats is omitted [d]. (See Fig. 15. and 16.)

Q. Do you always begin a tune with the first beat?

A. Never, except the tune begins with a complete measure, which very often is not the case.

Q. Which beat do you begin with when the tune does not begin with a complete measure?

A. In common time, when I find at the beginning the value of three crotchets, I begin with the second beat; when two crotchets, I begin with the third; when one only, I begin with the last. In triple time, when there is the value of two minims, I begin with the second beat; when one minim, I begin with the last. Or, as a general rule, I neglect the leading notes, and begin to beat at the first complete measure. (See Fig. 17.)

Q. How do you beat when you meet with rests?

A. I beat on a rest in the same way that I would on a note of equal value. (See Fig. 17.)

[d] This may be performed in a like manner with *the foot.*

Q. Does the double bar affect the beating?

A. No; the double bar is not intended to mark time, and therefore no notice is taken of it in beating time. (See Fig. 17.)

THE END.

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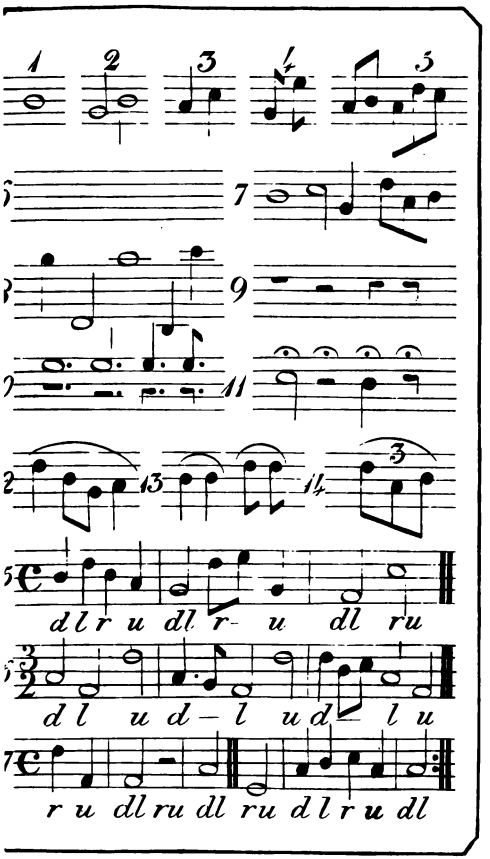
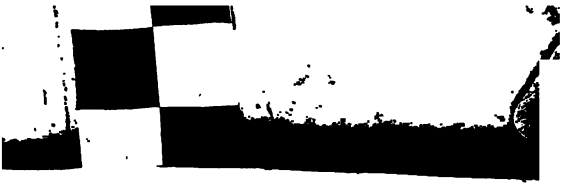
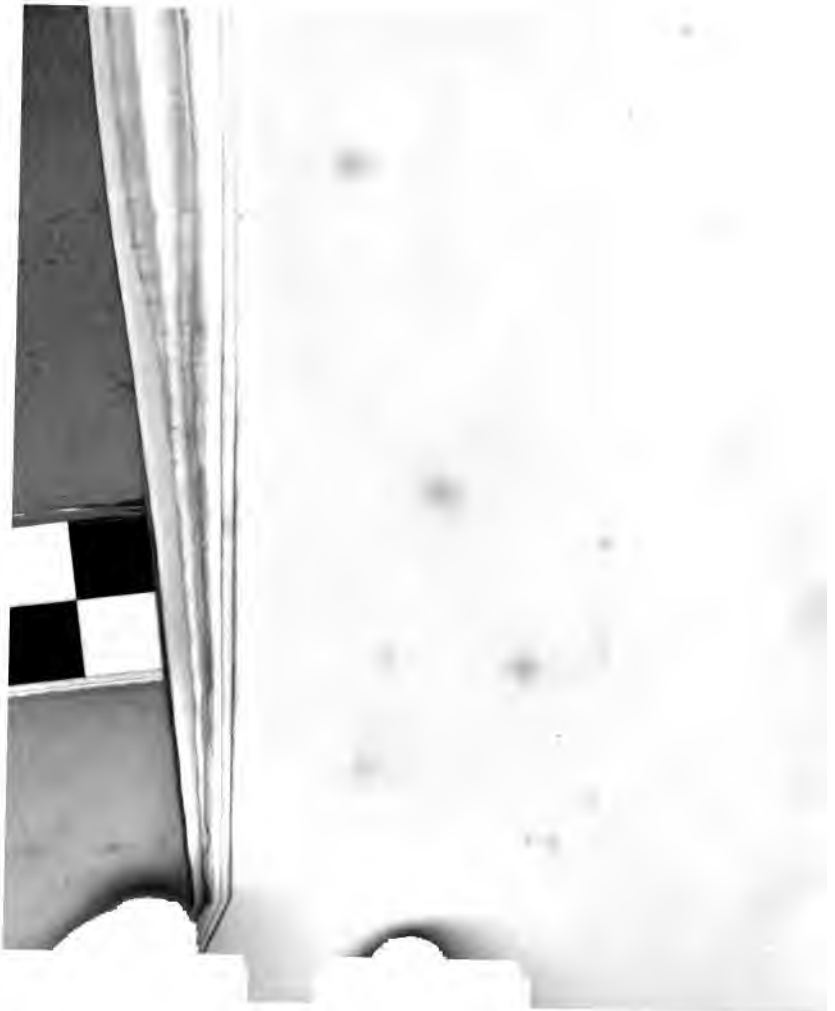
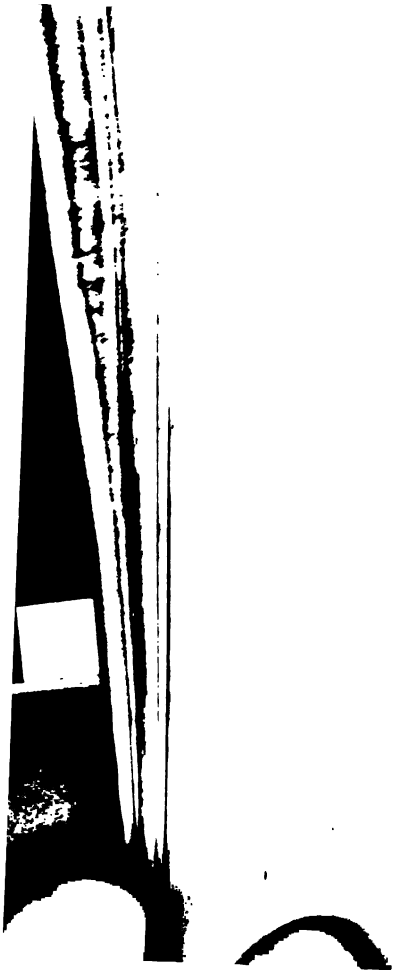
FIGURES.

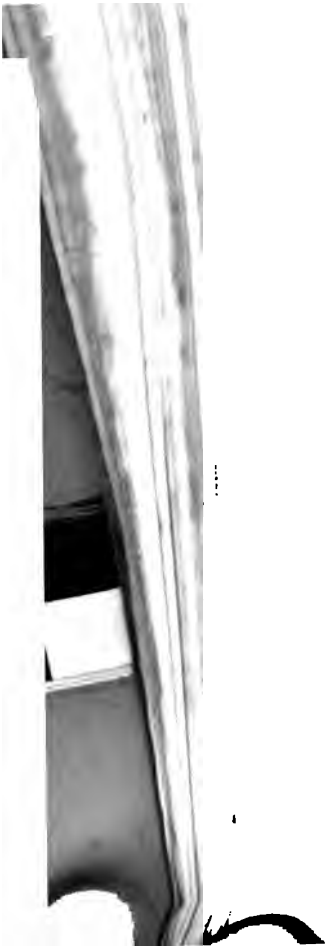


d down *l* left *r* right *u* up









SOUND AT SIGHT SYSTEM.

Studies

IN

CONGREGATIONAL SIN(

DESIGNED TO

FACILITATE AND ENSURE A MORE GENERAL AND CORRECT CELEBRA
OF THE SONGS OF THE SANCTUARY,

IN WHICH BY

AN IMPROVED METHOI

THE

RELATIVE DISTANCES OF SOUNDS IN THE SCALE OR GAMUT, UNDER ALL
USED IN PSALMODY, WITH THEIR TONIC OR KEY-NOTE AND DIATONIC S

ARE MADE

APPARENT TO THE EYE AS THEY ARE RECOGNIZED

BY THE EDITORS OF THE HYMN-CHORALE BOOK.

"Sounds which address the ear, are lost and die
In one short hour: but that which strikes the eye
Lives long upon the mind! the faithful sight
Engraves the knowledge with a beam of light."

PRICE ONE SHILLING.

1850.

CONTENTS.

INTRODUCTORY OBSERVATIONS—STUDIES IN CONGREGATIONAL SINGING.

INTRODUCTORY OBSERVATIO

To offer praise and adoration to the Most High, is not only meet and right, in fact a very prominent and important part of public worship. It is an exe enjoined by the highest possible authority. Under the Old Testament econon earth and all people, Princes and all Judges of the earth: both young men a men and children were commanded to praise the name of the Lord; and under of the Gospel the command is renewed and perpetuated.

John, the Prophet of the New Testament Church, says, "A voice came ou saying, Praise our God all ye his servants, and ye that fear him, both small a response to which was so immediate—so overwhelming to the apprehension Apostle, that it sounded to him as the voice of many waters, and as the voice c ings, and yet so clear and distinct, that he was able to mark the very expressior Alleluia. The obedience to the command was as *universally* as promptly re voice of that great multitude of the servants of God was silent. All in the heave whatever rank, or the varied nature of their capabilities—ALL, both small and gr glowing song of praise to the Almighty.

In thus universally and promptly, responding to the Divine command sho on earth imitate the Church in heaven—for it is most manifest that Congregat Divine and permanent ordinance, and that the Church in its present militant st a *law* just as the innumerable company of angels and the spirits of just men n in it as their *life*. Holy love and holy music, constitute the felicity of the l the one being the grand source, the other the sublime expression of celestial

> "What know we of the bliss above,
> But that they sing and that they love."

And it is very clear, from abundant testimony given by the early Church histo by heathen writers, that it was the practice of all the primitive Christians, to praises with their supplications in the public worship. But never in the histor did the command, "Let all men praise the Lord," meet with so general a respon of the Reformation, when the praise song was universal and heartfelt. and identity in a common song, almost realizing the strains of the Church triumj

"The singing of Psalms," says Bishop Jewell, "did quickly spread; not o City, but the neighbouring places, sometimes at St. Paul's Cross—six thousan together." In Hawkins' History of Music, it is stated that "the time is b *reach of some persons living*, when Psalmody was considered as a delightfu *a passenger on a Sunday*, going from St. Paul's to Aldgate, would have b

concurrence of lip and soul in the public thanksgivings.

What is wanting in our religious assemblies is a return to this universal participation in the public thanksgiving services, which shall fill the House of God with harmony, from tuneful and rejoicing worshippers. To accomplish this, how much of habitual and listless indifference, of fastidious timidity, and of fancied incapacity have to be overcome—so that there shall not only be a more general recognition of, but also a practical regard paid to, the *Duty* of singing the praises of God.

The praise hymn of the sanctuary belonging wholly—nay, exclusively to the congregation, admits *all*—yea, invites *all* to participate in its multiplied associations. In this service of song the whole congregation assembling together in one place—every voice contributing its share—with one consent are to glorify God, by showing forth his most worthy praise.

To attend a place of worship without an intention, or at best with an optional design, to give audible expression to the thanksgiving services therein instituted, is equally unbecoming with an altogether abstinence. It has been well observed that they who neglect or trifle with the Psalmody of the house of the Lord, withhold from God the praise due unto his holy name, and deprive themselves of much spiritual enjoyment—their negligence incapacitating them from joining in the only appointed mode of expressing the highest state of spiritual exultation.

Notwithstanding the praise song as already stated, constitutes an essential part of Divine worship, "there is by no means," says Mr. Binney,* "what there ought to be of deep impression of its spiritual importance or sense of its obligation as a duty. Many habitually decline it. Instead of the high praises of God being universally in the mouths of his people, the closed lips and silent tongues of the great mass of professed worshippers, indicate an almost total apathy and indifference in these services."

"In former times, more generally perhaps than now, the vulgarity of singers, the shameless abandonment of this part of public worship to the chapter of chances, as if *anything would do for it*, as if it was of no consequence to the people, so long as *they* had their preaching, whether God has praise,—that, while the one was to them as music, it was no matter if to Him the other was a mockery,—this led, by way of natural consequence, to many sad and painful results, some of which are amongst us still. Hence it was, and it could not but be, the identification of good singing with great noise,—all that was extravagant, vicious, vulgar, *fine*;—hence light, loud, irreverent tunes; the most absurd and unnecessary repeats, causing, sometimes, ridiculous or profane division of sentences;—the absence of all adaptation of the mode of singing to what was sung;—the most marked and monstrous inappropriateness between the tune and the hymn, the melody and the meaning;—*and the actual non-perception of these things* from ignorance and habit, or the faint dream of them only here and there. The mass of the people, nurtured and brought up in such an element, not knowing better from private advantages and culture or public, "loved to have it so," and sympathizing with the singers as the "thundering legion," delighted in their boisterous exhibitions, and enjoyed their rude effects. It is of no use saying that bad singing may not have interfered with good people's piety:—that, while it was "pleasant" to their undiscerning senses, it may have been *profitable* too, to their happy souls, by being blessed of God to such a result. Repulsive exhibitions of truth—forms of thought and modes of illustration, which might have bred disgust, and driven away from the precincts of the Church—have been *overruled* by Divine mercy for good; but we want in God's worship, *not* what He will *overrule* for the good of *some*, but what He will bless to the benefit of *many*, and accept as the reasonable service of ALL.

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* *Vide an excellent* Tract, "The Service of Song."

The lamentable apathy and neglect that so generally prevails with reference to singing, must have an originating cause—some very serious obstacles somehow a exist. In addition to, the culpable inattention to and mistaken views of, the claim the praise celebrations of the sanctuary, may it not have arisen from the fact t portion of the so called Psalm Tunes, now in use, are totally wanting in those exc which obtained for the Lutheran Chorale, the favourable regard and practical adop Reformed Churches. Let tunes such as Luther and other masters, of melody, adopted, have place and voice given to them in our congregational psalm celebrat people will generally, as then, unite in making "sweet melody unto the Lord." than probable that this prevailing neglect has arisen chiefly on account of the elev extensive range of most of the tunes sung by the choir, reaching greatly beyon most men's voices, together with an idea that it requires much study and prac sufficient ability to unite with propriety in the public praise-song.

To obviate to some extent the causes which have led to this contravention of a Div ordinance, we have provided in the Hymn Chorale Book, which is published as a these "Studies," a collection of the genuine Chorale and standard Psalm Tune, grandly simple style of harmony, and of very easy performance; and, with referen that it requires considerable musical skill and proficiency for the exercise, t of which is supposed to be so very difficult, it need only be said that no excus groundless and untenable. That some effort is necessary to enable a person with sure to sing the Psalm tune, is most readily admitted. But an exemption from t join in these solemn and jubilant exercises, can be pleaded by none who are no mute. In some cases the plea for this neglect of Christian duty, may be a want dowment—an inability to produce or to discriminate musical sounds. But gran defects in the ear and the voice may, in some few cases, be justly pleaded, the being common, and where they do exist, it arises rather from neglect than natural infirmity. Yet even under such circumstances, unless there is city, ample encouragement for exertion is afforded by the common Psalmody. acquiring sufficient ability to unite in the songs of Zion, is as general as it is libe would be well if the conviction of inability were sufficiently powerful to excite t it as a reason for withholding their co-operation in the general thanksgiving, to improve by practice the gift that is in them. To him that hath shall be given, is cable to singing as to other things. A knowledge of the common rudiments of Ps most easily acquired, and therefore the excuses pleaded are the less admissable.

While God is graciously pleased to accept the meanest musical skill engaged He does not exempt any from the obligation to praise Him to the utmost of their

To accompany with propriety, truth, and correctness, the Psalm Tune, den but comparatively little previous time and exertion; and what attention it does be cheerfully and scrupulously rendered. Let all who are doubtful of their themselves together, and learn that they may become capable.

Although we have intimated that to unite in the melody of the Psalm song ordinary amount of attention and practice, these remarks must not be unders reference to *harmony* singing. Any person who undertakes the important position of a harmony singer, is bound to expend time and labour in the acquisitio amount of theoretical and practical proficiency, to enable him with propriety and take his part in the choral harmonies of the Church; and lest his memory fa compel him to an extemporaneous effort, which is highly exceptionable, he is b himself with a fair and accurate copy of what he attempts to pourtray in so *harmonic identity* there should be allowed but one recognised book eith *congregation.*

These distinctions of musical sound may be reduced to three—FORCE, TIME, and TUNE. *Every ear* can determine whether a sound be loud or soft, and therefore ALL can appreciate *emphasis* and expression in music. TIME refers to the rate of movement in which musical sounds are uttered—ALL can readily distinguish between slow and fast singing. With reference to the last of these distinctions, TUNE—every human being whose faculty of hearing is unimpaired, can distinguish between the hearty laugh and the plaintive cry. The former is produced principally by the repetition in quick succession, of two sounds, which differ from each other a single *tone*, while the cry is produced by a similar utterance of two sounds, differing but a *half tone*. Let any individual attempt to *call* another with any *energy*, and at once the voice glides up to an Eighth, or to the commencement of another *Octave;* while a common call will produce the change of a *Sixth*. In the frequent occurrence of *yawning*, the voice descends an *Octave*. In like manner, a *cough* may be accurately expressed by musical intervals. A question in ordinary conversation, can scarcely be asked without the use of that change of tone, which in musical science is called a Fifth, Sixth, or Eighth. And it is the perception of this on the part of the person interrogated, that enables him to determine that an answer is required. If a person could possibly hold conversation for any very great length of time, in a succession of Monotones, (sounds of exactly the same pitch,) every person hearing it, would instantly and painfully be sensible of its utter absurdity. *All*, therefore, who can perceive these distinctions in musical sounds, have an *ear* for music, and this faculty of recognizing sounds, may be cultivated almost indefinitely.

So also all persons who can speak at all, are endowed with a voice capable of giving distinct utterance to the sounds necessary to the Psalm Song.

In common conversation, persons almost invariably glide through the whole musical *Gamut*. It is just as natural for persons to raise or lower their voice—to retard or quicken their speech, and to produce all the usual variations of *tone*, as it is for them to speak at all. While it must be admitted that some persons have a greater aptness for the vocal art than others, there is not a voice, however stubborn, which may not be rendered sufficiently pliant to perform, with accuracy, the Notes of the Diatonic or Natural scale. The Professors in the Royal Academy of Music, state, "That of all the pupils under their care, amounting to several thousands, they have never yet found the individual destitute of the power necessary for learning music."

The fact of there having been given by God, so many positive injunctions to *all* intelligent creatures, to unite in praising his great and glorious name, and the possession of the power to do it—which with the exception already named, is conferred upon the whole human family, it is most obvious that it is a duty imperatively binding upon ALL, to cultivate and use their endowments, in acquiring such a correct knowledge of musical sounds, as may enable them to join in the Congregational praise song.

Dr. Rudge, in an excellent Sermon on Psalmody, observes, "As all should sing—the duty being obligatory and binding on all—the tunes should be plain and simple, and in these all should perfect themselves as much as they can. They should meet at some early hour before service, or previously in the week, for practice, and this course ought invariably to be followed by those who desire to discharge the duty of singing in the house of God, in a right spirit and proper manner. If all were thus to unite and join, as with one voice, it would give far more the image of what takes place daily and hourly in the courts above, than any thing to be met with in musical assemblies on earth."

To render the performance of this duty facile and pleasant is the object of the present Manual. *The principles and rules herein given,* will be found to possess, what is rarely to be met with in *elementary works of this kind—an utter* absence of all needless and difficult technicalities—while *at the same time, its illustrations and* explanations, are so ample and clear, that in no book of

instruction, is there so simple and yet efficient developement of the theory of tl Chorale—and the means of giving expression to all its rich, flowing, and v

Like most other treatises of a similar character, these "Studies" do not cl creations or discoveries; yet at the same time they will, by persons conversant be regarded as possessing a distinctiveness of feature peculiar to themselves.

Properly to secure its proposed end, a design so general, was found to prese of considerations, each equally paramount and claim-worthy. It will therefor within so limited a course as these few pages permitted, we have been unde confining ourselves to the plain and inseparable canons of Musical Practice; and these into the smallest possible compass. So that what may be considered absolu to the accomplishment of its object, has found a place herein.

From I. to XXVI. inclusive, of these "Studies," is occupied by matter esse by the student before entering the class. XXVII. to XXXII. exhibit a plan of p remaining studies are devoted to an exposition of the principles on which the its correct performance are based. The system advocated is one formed o tinguishing feature being that of teaching pictorially by the Old Notation, assumed to be impossible.

We make no allusion to the use of figures, it being of ancient, as indeed of oc farther than to observe, that their direct adaptation to Musical Notation i method, as well as their marking the place of the Diatonic Semitones renders th in their employment. If we shall be found by such means as these to have senting but the broad outline, or the mere glimpsing, yet clear and indicative, of may contribute to dispel the more than Cimmerian darkness which has so lon end for which we have laboured will not be entirely unattained.

Perhaps we may be allowed to subjoin, that Congregational Singing ought al pendently conducted, that is, there should be no reliance by the Congregation c that where an Organ is used, it should be remembered that it is not for the pur tune, but for the sake of its sustaining power or support and the additional ric of sound thus obtained. Hence it should always be played *plain*, and never dominate above the voice.

A judicious organist will invariably suit the power of the instrument to the v has to accompany. All fanciful combinations of its different stops during the deprecated as vicious, and no change farther than that of increasing or lesseni according to the expression required, should for a moment be submitted to.

By these studies and the often practice of the tunes given in the Hym the least instructed student in musical science, may be able in a very short time, gent part in the swelling tides of harmony poured forth in the full bursts of prais congregation.

And who, that has any sympathy with the saints in bliss, and who, that de their joy, would forego the delight and pleasure thus afforded, by now learni that holy art, and joining in the inspiring theme, which fills seraphs and ransc rapture. "Methinks," said Richard Baxter, "when we are singing the praiss assemblies, with joyful and fervent spirits, I have the holiest foretaste of heav *I could almost wish* that our voices were loud enough to reach through *heaven itself.*"

time and effort you may have to make, in acquiring the requisite knowledge of Psalmody, to enable you to realize this felicity. To those to whom this exercise is familiar, and who by cultivation have already attained—and are thus capable of instructing others, we would most earnestly appeal—let your acquirements and active example, present a stimulus to others, that they may be encouraged to give due attention, and earnestly apply themselves, to the study and practice of Psalmody.

CHRISTIAN PASTORS—Be it yours to shew unto God's people, the sin and guilt of those who

"refuse to sing."

And to rouse the slothful and the negligent, to the uplifting of their voices in swelling the general and rapturous songs of praise. The position you occupy, the intelligence and influence you possess, will give weight to your example and precept. You may do much in effecting a reformation in the praise worship of the Lord's house, by stirring up the people of your respective charges, to a sedulous and hearty attention to the practice of Congregational singing. Recommend them to meet once a week, for improvement in these exercises—and with your sanction to these objects give your hearty co-operation with the intelligent and pious of your congregations, who do not esteem it a vain thing to praise the Lord. Organize the talents, and direct the efforts of your people, in acquiring this knowledge. If possessed of the requisite skill in musical science, be yourselves the leaders of these Congregational classes; and where this would be impracticable, depute some competent person to supply for you this lack of service.

TEACHERS OF DAILY AND SABBATH SCHOOLS, let the children under your care, be trained up to praise the Lord. In Germany and in Prussia, every child is taught perfectly to sing, as well as to read, and Martin Luther, than whom none have been in modern days, more efficient patrons of sacred music, says, "Youth must always be accustomed to this art, for it makes men kind and virtuous." Thus singing may become an important agent in training the youthful mind in the nurture and admonition of the Lord—bringing it, in its very earliest dawnings, into harmony with all that is truthful and loving—and be the foundation of an after-life of holiness and joy.

Almost every practical difficulty in the way of Psalmodic reformation, in many Congregations, may be most easily removed, by commencing with the children of the Day and Sabbath Schools.

And ye CHRISTIAN PARENTS, to whom God has given the high trust of training the souls of your offspring for the skies, bring these little ones while yet they scarcely lisp, and teach their infant lips to sing "Hosanna." In no place does sacred music exert a more delightful and beneficial influence, than in the *family circle*, where while

"They chant their artless notes in simple guise
They tune their hearts, by far the noblest aim."

It is thus that the sweet incense of praise will be made to ascend to God, from the altar of every sanctuary, household, and heart.

January 1, 1850.

J. M.
A. A.

I.—OF MUSICAL SOUNDS.

SOUND is to the ear what light is to the eye, one of th gratifications that seem elemental to a human existence.

There are sounds however that do *not* "minister delight," so that sound itself is divided into several orders.

The highest order of comprehended under the

MUSIC is the science or knowledge of harmonical soun

Of these sounds it is discovered that only seven are *primary*, and all the rest at whatever altitude or depth they may be uttered, are but repetitions of these.

This Natural Series of Seven Sounds are designated by the fir of the alphabet, not follo but arranged or inverte C. D. E. F. G. A. B. however now *distinguish*

II.—OF MUSICAL NOTATION.

MUSIC, like all other science, requires an easily recogni versally understood language, in which it may be reco which to convey itself distinctly and intelligibly to the co And as the elements of all language consist of arbitrar which when selected and thrown into different forms conv ideas; so Music hath its language or alphabet of arbitrary constitute what is termed MUSICAL NOTATION.

By Notation we understand also the art of writing d Sounds according to this recognized standard, so that ar acquainted with its Types shall be easily able to read these Types in Sound. Sounds so written are termed Note being the mark or sign of a Sound.

But as sound in itself has no definite duration, and may be uttered quickly or prolonged at the will of the individual, it is requisite that these Notes should be of several shapes or forms, and that their relative value should be accurately determined and established.

As these Studies however do not profess to extend their observations farther than the structure of the Hymn-song and its general practice, (though it is obvious that much that must be written on this, concerns equally the Anthem and other more extended varieties of this Hymn-song;) it has been thought advisable to exclude *from these* pages all those *after essentials to* a complete musical education, which would embarrass than aid, in or the more speedy acqu knowledge for practical p

The Notes used in the our Hymn-songs are of kinds and shapes, namel an open, oval-shaped f two upright lines on eith thus

The SEMIBREVE the s the BREVE without the thus

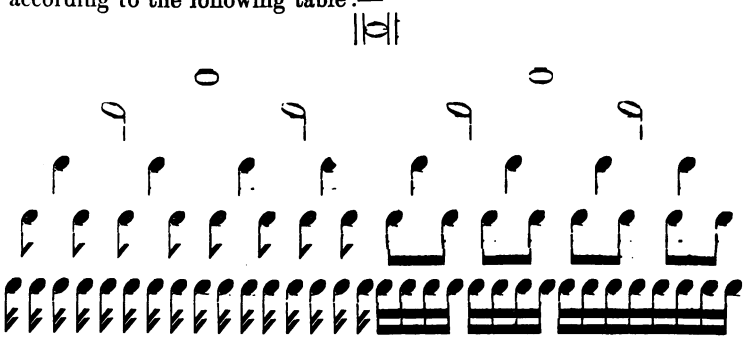
The CROTCHET, a round headed black figure, with a stem or tail, written thus

The QUAVER, the same figure as the CROTCHET, with the addition of a hook

The SEMIQUAVER, though of frequent use in sacred composition, is seldom met with in correct Psalmodic Notation.

It is in figure like the QUAVER, but has an additional hook to its stem or tail, thus written

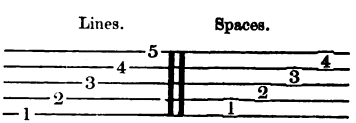
The *relative value* of these Notes is thus expressed:—One Breve containing or being equal to *Two Semibreves*—Two Semibreves to *Four Minims*—Four Minims to *Eight Crotchets*—Eight Crotchets to *Sixteen Quavers*—Sixteen Quavers to *Thirty-two Semiquavers*—according to the following table:—



III.—OF THE STAFF OR STAVE.

This figure consists of five lines drawn parallel to each other, between each of which is of course a distance or space.

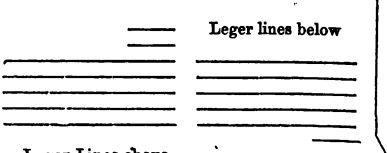
In every Stave there are five Lines and four Spaces, exhibited thus:



Let it be borne in mind, that in reckoning the degrees of sound, always *to begin to count from the lowest Line or Space upwards.*

Sometimes, as when sound is required to extend above or below these limits, one or more Lines are added to the Stave.

These Lines are termed Leger lines, and are thus written



IV.—OF THE CLEFF,

The CLEFF is a figure that determines on what Line the Stave a Sound should be written.

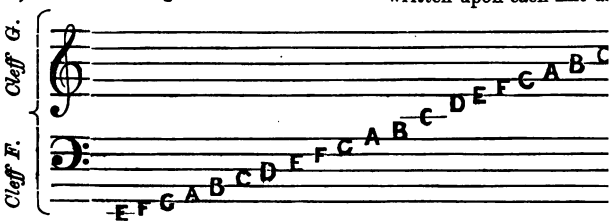
It also originally directed for what compass or register composition, or part in a composition, was intended, or w

It is important to be remembered that all Notes take from the Lines or Spaces, on which they appear.

Although several species of the CLEFF were formerly used, two only are commonly employed in modern vocal music, namely, the G or TREBLE CLEFF, written thus:

With its bow across the second line of the Stave, whence that line becomes the pitch of the natural sound G, and the other sounds range from it, used to designate the female or boys voice; and the F o thus marked

In the form of an i C, with two dots added one on either side of th thus fixing that line as th sound F in the range o male voice. In the follo these are exhibited in pro the two Staves being com by a brace, and the name written upon each line a



The TENOR and COUNTER TENOR voices have now their parts usually set in a Stave bearing at its head the sign of the TREBLE CLEFF, with the words TENOR and CONTRALTO or ALTO written over it as a direction to the performer, which part belongs to his range of voice; but though t justly repudiated by th corrupt and injurious, opinion has prevailed exclusion of the Cleffs p voices from our Psalm indeed from almost all

V.—OF THE REST.

The effect of Musical Sound is occasionally much heig judicious and well measured silence, sometimes in one pa times in all, and as the measure of the Tune must still *a character is required* that shall indicate or express th

mark, filling the space between two lines of the stave, and usually written thus,

A SEMIBREVE REST is a black oblong mark, hanging from the line above it thus,

A MINIM REST is the same formed character as the last, but rests *on* the line below it.

A CROTCHET REST is a hatchet

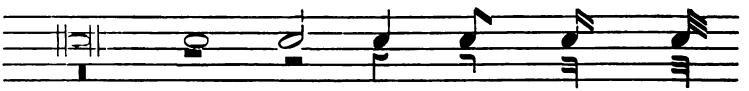
A QUAVER REST is in figure like the last, but with its stem reversed, or turned alywas to the *right*.

A SEMIQUAVER REST, is the same as the Quaver Rest with two heads instead of one

And a shorter rest still, viz. a DEMISEMIQUAVER is known by an additional head.

Exhibited together they appear thus:

REST TABLE WITH ITS EQUIVALENT NOTES.



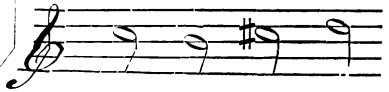
Breve Rest.	Semibreve Rest.	Minim Rest.	Crotchet Rest.	Quaver Rest.	Semiquaver Rest.	Demisemiquaver Rest

VI.—OF ACCIDENTALS.

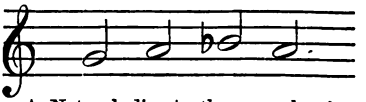
ACCIDENTALS are a species of characters, which although commonly stated as used to indicate an *elevation* or *depression* of the Sound against which they are written, do in fact direct and express the production of a new Sound lying between some of the seven natural sounds, instead of one of which it may be substituted.

They are of three kinds marked thus (♯) called a SHARP; (♭) called a FLAT; and (♮) called a NATURAL.

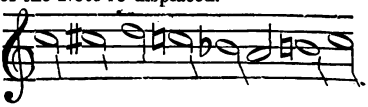
A Sharp placed before a Note has the effect of producing in the room of its natural sound, a new sound, a semi, or half-tone nearer to the following Note in *ascent*.



A Flat on the contrary, denotes a new sound a semi-tone nearer to the Note next in *descent*.



A Natura' directs the reproduction of the Note so displaced.



In compositions under Flat Signatures, the use of the Natural is equivalent to that of the Sharp in all other Signatures, that is, a new sound arises from its use, a semitone nearer to the Note next in ascent. Sometimes in concerted music a DOUBL (X) is met with, or marked (♭♭) These p two semitones towards in succession.

VII.—OF THE SIGNATURE.

One or more Sharps or Flats placed immediately aft necessary to the formation of the perfect scale at som than its Natural one, is called a SIGNATURE.

The Signature denotes, that all Notes written on the lines or spaces on which the Flats or Sharps composing it stand, rise or sink a semitone throughout the composition or piece in which they appear; no other Notes but those thus indicated being affected thereby.

Thus, the scale of C requires no Signature, whilst *one* Sha the perfect scale of G D; *three* to that of A E; &c. &c. And in t *one Flat* forms the sca F; *two* that with B♭; E♭; *four* that with A

Not only does this change or removal of the TONIC to another pitch, vary and diversify Melody, by provi fine transitions which the great masters of all ages h lessly discovered to us; but it is by the use of the Fla forming their SIGNATURES that we derive our means of connecting together the various and increasing sounds Natural progression of the Scale at its different pitches.

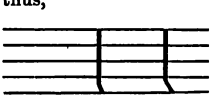
VIII.—OF THE BAR SINGLE AND DOUBLE, OR T MEASURE.

The *duration* of sounds, or the TIME required for the is however distinct from the relative value of the Notes l are represented.

In its broader signification this is always referable to the structure and treatment of the composition, in which case it is generally marked at its head as slow, quick, grave, majestic, or their equivalent Italian terms; ADAGIO ANDANTE, GRAVE, MAESTOSO, &c. or it is left to be regulated by the character of the sentiment contained in the words to which it is set, and is of the utmost importance in Music.

Its mechanical treatment in the division of Melody *into* equal parts, so that *according to their* relative value and *the rhythm required* to be observed, a certain portion of ti during which there sound or silence, provi proportioned, and som late and mark it ther would now particularly

For this purpose, an called a BAR, is drawn thus,



which, besides dividi equal parts as we

but made somewhat thicker, are called a DOUBLE BAR, and indicate that either the composition itself, or some part of it there terminates.

A Double Bar is thus written.

In tunes and in many metrical compositions, a Double Bar is placed at the end of each strain or line of the music, and thus the number of syllables

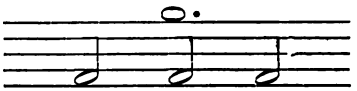
Bars either Single or Double, it must be well understood, do not affect the progress or time of the Melody, they only serve to mark it more regularly and emphatically. The expression a BAR, means also the Measure of time, or the equivalent number of Notes contained in each BAR.

Let it also be remembered, that the Notes constituting or contained between each of these BARS, must always be equal in value, even when they may not be in number.

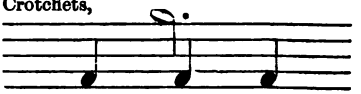
IX.—OF THE DOT.

To extend a Note beyond its original value a DOT is placed after it at its head.

A Note so dotted increases in value by one-half of itself. Thus, a DOTTED SEMIBREVE becomes equal to three Minims



and a DOTTED MINIM is equal to three Crotchets,



and so with all other notes. A Note DOUBLE DOTTED, or with two dots at its head, increases in value three-fourths of itself.

X.—OF COMMON AND TRIPLE TIME.

The number of Notes of any particular kind, or their equivalents to be included in each Bar, is declared by a mark or character written immediately after the Cleff.

Time in Music is of two orders COMMON and TRIPLE.

Time is called COMMON when an *even* number of Notes, two, four, or eight is found in a Bar, and TRIPLE when the root of such duplication is *odd*, as three.

Each Note, as we have before observed, is in its own absolute value just half, or double that of the most proximate to it.

The mark or character of BREVE *MEASURE in Common time, is in the form of the letter C, with two thin* lines drawn through, or down it thus.

BREVE MEASURE.

This signifies that all other kind of Notes written in these Bars, must by duplication, that is doubling, be made equal to the Breve or the extent of its Measure.

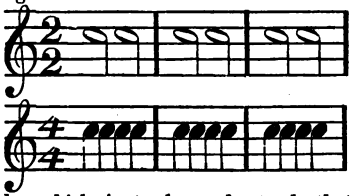
Thus, two Semibreves, or four Minims would be required to fill up a Bar in BREVE MEASURE.

SEMIBREVE MEASURE is marked by a plain letter C, or with only one stroke through it thus,

SEMIBREVE MEASURE.

the Semibreve being the guage or containee of the Bar.

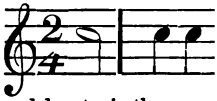
Sometimes under this Measure, instead of this character, we meet with figures thus written



by which is to be understood, that though the Semibreve still measures the bar, yet that in $\frac{2}{2}$ the bar always contains *two* MINIMS, and no other kind of Note, and that tunes marked with a $\frac{4}{4}$ have as invariably four CROTCHETS, as the contents of each bar.

There is one other measure termed MINIM MEASURE. It is known by the appearance of the following figures after the Cleff,

MINIM MEAS



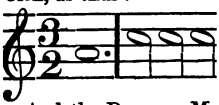
and denotes in the same extent of time which t occupy, is the extent of

TRIPLE TIME has als Measure, or time marks

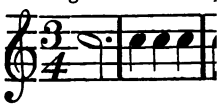
The DOTTED BREVE M by figures as in the follc

requiring *three* SEMIB MINIMS to complete or this Measure:—

The DOTTED SEMIBI is also recognized by fi Cleff, as thus:—



And the DOTTED MI standing as in the exam



Then there are COMPO which, though frequent and the dramatic and l Sacred Music, are nev compositions expressly in our public services, a there omitted.

XI.—OF THE SLUR AND BIND OR TIE.

These are all names of but one character used in differen

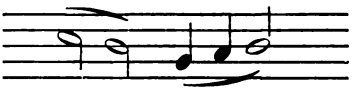
This character is semicircular in its form, and its im pose is to connect Notes either on the same degree of upon different degrees with each other.

When this character is written under *or over Notes on different* degrees of the *Scale, it implies* that those Notes, whether two or more. syllable only, and that the voice sho

exhibited.

When on the contrary, this character is employed to link together or unite two or more Notes, written on the *same* so united shall have expired.

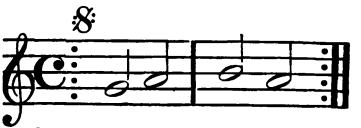
It is then called a BIND or TIE, and thus exhibited.



XII.—OF THE REPEAT.

The repetition of a passage just performed is sometimes directed by placing its sign 𝄋 at the commencement and end of the passage, or introducing four dots at either end of it, on the inner side of the bar, for the same purpose.

In the following example these are used together, but the absence of its proper sign, and the use of the dots alone, is most frequently met with in Sacred Music,



or the word BIS (twice,) is written over passages of this kind without regard to either the dots or the sign.

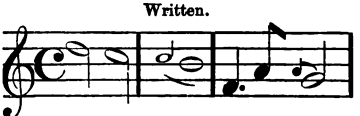
XIII.—OF THE GRACES USED IN MELODY.

The ornamental part of a Melody, is that in which small Notes, or particular Signs written over the heads of the Notes they affect, are introduced, having no part in the production of the sounds essential to the Melody, but merely serving to embellish them. These give a diversified and figurative effect to its plain sounds, and are termed GRACES.

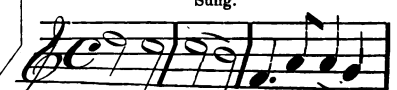
The first of these, the APPOGGIATURA, is a little Note placed before a large one, from which it extracts half the value to affix to itself.

It is invariably found on the accent of the Measure.

Written.

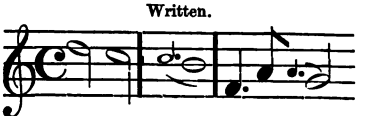


Sung.

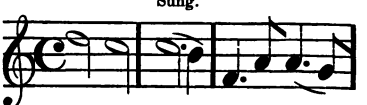


But it may be even longer than the essential Note of the Melody, viz., three fourths of the Measure.

Written.



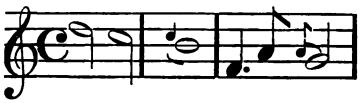
Sung.



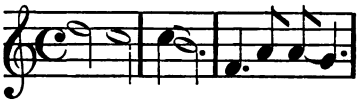
Or it may reduce itself still farther than the first example, and be only

one-fourth of the Measure, as thus

Written.



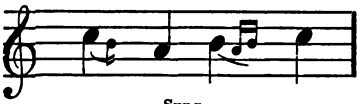
Sung.



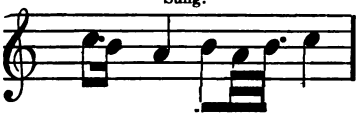
On the contrary, when the small or Grace Note follows the essential Note, it is called the After Note.

This always occurs on the unaccented part of the Measure.

Written.

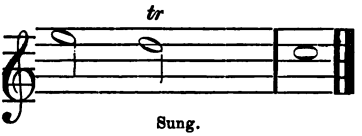


Sung.



The SHAKE or TRILL mark, directs a rapid repetition of the essential Note of the Melody, with the Note next above it in the Scale, and commonly ending with a turn below.

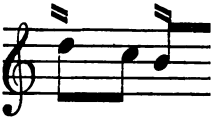
Written.



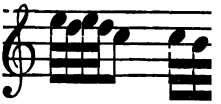
Sung.

The PASSING SHA defined as a particular direct progress.

Written

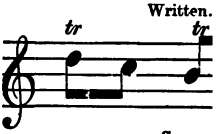


Sung.

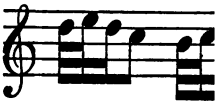


The MORDENTE of t pressed by the same fig or trill, though used in with the last example, i ferently performed.

Written.

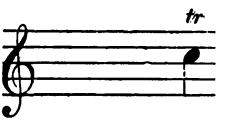


Sung.



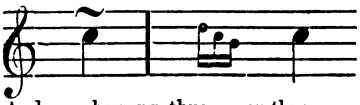
The *German* Morde this by employing the conjunction with the N rect reverse to the It variably use the Note ne may be long or short.

Written.

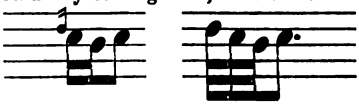


Long

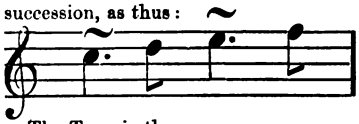
racter. It is thus written



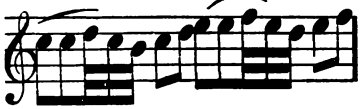
And may be sung thus, or thus.



If the Notes are dotted and follow in succession, as thus:

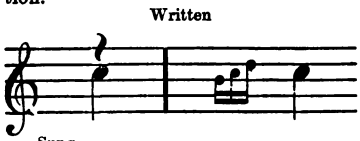


The Turn is thus sung:

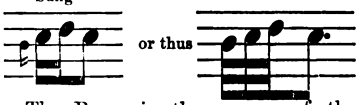


The INVERTED TURN passes as its designation infers, in contrary motion.

Written



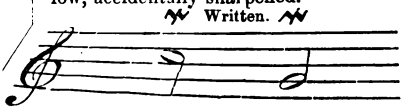
Sung

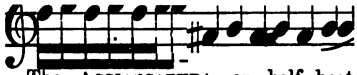


or thus

The BEAT is the reverse of the shake, and with its turn omitted; and as it requires to be made at the distance of a semitone below the Note itself, all Notes, except the Tonic and the Subdominant, must have the Note below, accidentally sharpened.

Written.



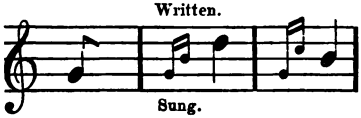


The ACCIACCATURA, or half beat, much used in Organ basses, is struck simultaneously with the essential Note, and immediately quitted.

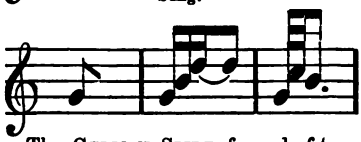
It is written somewhat as a short Appoggiatura.

Other Graces, such as the GERMAN BEAT, sometimes called a DOUBLE APPOGGIATURA.

Written.

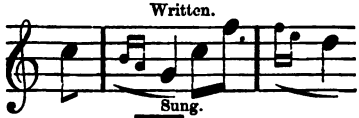


Sung.

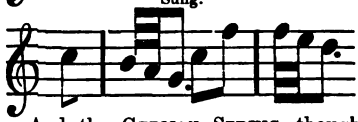


The GERMAN SLIDE, formed of two small notes, moving by degrees,

Written.

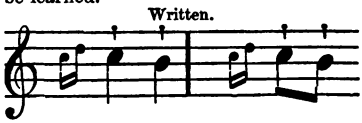


Sung.

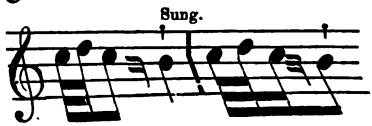


And the GERMAN SPRING, though rarely met with, may not improperly be learned.

Written.



Sung.

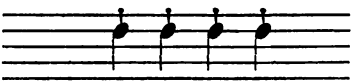


It should be distinctly understood, however, that in Psalmody, none of these Graces are permitted to be used, for obvious reasons; their frequent use in practice, however, gives to the voice flexibility and lightness, but they need great distinctness of expression.

There are also the belonging to Harm may be classed with t strumental, it is evid pearance here, would place.

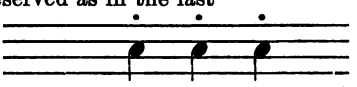
XIV.—OF THE DASH, OR STACCATO MA

When a short sudden sound is required, this charac over a Note; the time that would be occupied by the Nc being filled up by silence, and the voice then continui



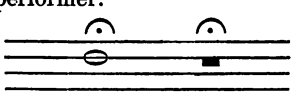
XV.—OF THE POINT.

This character thus marked (·) directs the product species of effect as the Dash, but not so abrupt, the v on the Note with a gentle drop and being as gently rem the time being preserved as in the last



XVI.—OF THE PAUSE.

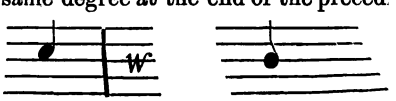
But if any part of a Composition seem to require fo an indefinite prolongation either of sound or silence, PAUSE and thus formed (𝄐) is placed over it to c regular measure is for a moment interrupted, and that judgment of the performer.



Sound Pause. Rest or Silence Pause.

XVII.— OF THE DIRECT.

To declare on what degree the first Note immediat in the next succeeding Stave is placed a mark, ca is written on the same degree at the end of the preced



their effect to the Italian terms written over or beneath notes.

The CRESCENDO, or in its abbreviated form CRESC., is marked thus (<), under or over a Note or passage of Melody, and directs that the voice in singing that Note or passage, should, beginning softly, increase in loudness or volume, during the time of its delivery, and finish it without diminishing in volume of sound.

The DIMINUENDO, abbreviated DIM. marked thus (>), is the same figure reversed, and of course its employment exactly contrary of the preceeding, *i. e.*, the voice beginning with its full volume, and gradually diminishing during the time of its delivery, ends softly.

The union of the two, forms the COMMON SWELL, indicated thus <>, in which the voice, commencing soft, increases to loud in the middle, and sinks again at the end to the original softness with which it began.

The RINFORZANDO, and SFORZATO, abbreviated, *fz.* and *sf.*, is the contrary of the last character, and marked thus >< the voice softening in the middle, and increasing in sound at the end.

The terms PIANO, FORTE, MEZZO PIANO, MEZZO FORTE, and others, refer also, but in a continuous degree, to the volume of sound required from the voice or instrument producing it.

The exact purport of the many terms employed for this purpose, cannot in so short a compass be enumerated or explained. Their signification and abbreviations may be obtained from any Musical Dictionary. Those of the above are soft, loud, half-soft, half-loud, abbreviated in writing to *p. f. mp. mf.* Besides these, there are other signs used, such as, *pp.* and *ff.*, which indicate very soft or very loud.

XIX.—OF THE MUSICAL CHARACTERISTICS OR PROPERTIES OF SOUNDS.

It has been said, that there are but seven Musical sounds that are primitive, and it may now be added, that each of these sounds is capable of producing a peculiar and distinct mental effect.

This we term its CHARACTER or PROPERTY.

This property is by no means the absolute possession of any one sound, irrespective of its relative position in the Scale. On the contrary it would appear to arise entirely from its connection with, and relation to the Tonic or first Note of the Scale—that is to say, that nature has not only established her mystic cabala of sounds, but has moreover provided, that from their various affinities to the Key Note, and in consequence with all others composing the Scale, certain states of feeling may be induced. These affinities (of course, like the progression of sounds, arbitrary,) have then a correspondence in *some way, with our mental constitution. Undoubtedly this ability of sound, to excite in us various emotions,* may be somewhat modified, as by motion, and especially expression. Certain classes of feeling too are more consonant with these sounds, uttered at a very deep register, whilst others are more easily awakened by the light and brilliant altissimo range. Still their individual character remains permanent, and otherwise uninfluenced. Obviously then, it is of immense importance that the musical student should early recognize and inculcate their peculiarities. For our present purpose, it may be sufficient to divide them into three species. These class themselves as under.

♯. 5. 3 STRONG SOUNDS.
4. 6 EMOTIONAL SOUNDS.
2. 7 ENERGETIC SOUNDS.

and the ♯ or Key Note as we have al-

ready inferred, decides the effect of all the others. Hence it is called the TONIC Note, because it gives to music its tone or character. The prevailing feeling which the ❄ induces, is that of satisfaction and security or power.

The 5 is the next sound in importance.

It is called the DOMINANT, or GOVERNING Note, because it is the upper Note in the common chord, and requires the Tonic to be heard after it at the final perfect cadence in the Base. The 3 or MEDIANT of the Scale, (so called from its central position in the common chord,) though less characteristic than the ❄, and 5 may still be termed a Note of repose.

The often recurrence of these three Notes in any melody, invest that melody with a strength, grandeur, boldness, or dignity, according to the rapidity or gravity of its motion, and its marked expression by the performer, which neither of the remaining sounds can impart. Observe their like, yet differing effects, as exhibited in ST. DAVID, where the first Note in the first strain of the Melody is ❄ followed by 5, and in the last strain of the Melody of the same Tune, where the reverse is taken and its first Note 5 is immediately followed by ❄.

Again, let them be exhibited with the 3 occurring between in the same motion, and accented as in the first strain in the Melody of TYTHERTON, ascending, and in the last strain of the OLD HUNDREDTH descending.

These three sounds are the stamina of Music, and when combined or sung simultaneously, form what is called the common chord.

The EMOTIONAL sounds 4 and 6 seem in their character most fitted to express the softer passions of the mind, whether these develope themselves in an ebbulience of gaiety or in the deep pathos of the soul, its antithesis, "when all its springs are moved."

The first of these the 4, called by *Musicians the* SUBDOMINANT of the *Scale, from its bearing* the same relation to the Octave in descent a nant in ascent, carries wi takeable indications of s It seems to hang with diff the 3, nor is the mind pause thereon, but quick descent upon the 3, as to rest. Its mental effect is or desolateness of feeling, its delivery in time or voca

In the last notes of the AMBROSE and AUGSBURG, its use may be seen.

This forms the Plagal ancient church Music, ar adopted with great effect a sion of choruses in oratori &c., plentiful instances o be found in the pages of H

The 6 or SUBMEDIAN named from its relative po scale when descending, mid the Tonic and Subdomin less dependant than the 4 dwelt on, that is not carrie Note to which it seems dir it is to the ear by no mean and the mind yet waits alight on the 5 as a rest which it has an evident inc

The frequent use of th fill the mind with grief, Music a melting characte in slow time; but in quick given out with elegance, grace and beauty most enc an illustration of this RATISBON, FRANKFORT, a in which it affects differen the strain.

As an instance of the en both these sounds in the a Tune Melody, notice which these Notes cons with marked effect.

The ENERGETIC NOTES remain for description.

They are as we have sai lute and stirring charact SUPERTONIC of musi strongly indicative of s a twofold tendency, th

mind seems to be in an uncertain and unsatisfied state. If the melody end upon 2, it still leaves on the mind an unfinished impression; but, if on the other hand it advance and fall on the ❋ as its conclusion, the mind is again pleased and in security.

The general feeling produced by the often use of the 2 is that of a healthful activity and a hopeful perseverance.

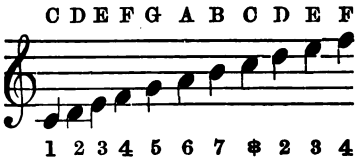
See as an instance of its characteristic employment, the Melody of COLOGNE. Indeed, much of the peculiar character of the Lutheran tunes arises from the Scale, so called because it is but a semitone below, and naturally conducts the Scale to the Tonic, is of so determined a character, that it *feels* to carry with it a sense of and point out decidedly to whither it should proceed, and the mind is perhaps never so well assured and reposes with so much confidence, as when conducted by the 7 to its natural place of repose on the ❋, or Tonic Note.

As examples, see the last Note in the Melody of EDDYSTONE, and the last Note in the second strain of VERONA and and AVIGNON.

XX.—OF VOICES, THEIR DIFFERENCE IN KIND AND EXTENT.

A congregation contains several distinct ranges of voice, varying from each other in pitch, as well as power. These, for all practical purposes, are reducible to four, called respectively the SOPRANO, or TREBLE; COUNTER TENOR, or CONTRALTO, called ALTO; TENOR and BASS.

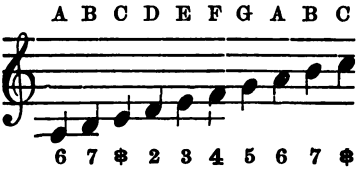
The TREBLE is of the highest range, and the natural voice of women and children. Its common extent exhibited on the Stave, is as follows.



In voices of great compass, its Register has sometimes been found extending upwards and downwards, until it included from fifteen to twenty notes, but this is extremely rare.

The CONTRALTO is of a lower range, and describes the medium and lowest species of the female voice, or that of youths from 12 to 16 or 17 years of age.

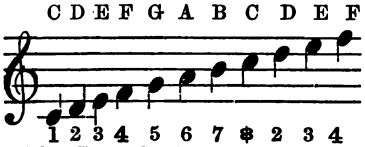
Its limits are commonly contracted within the following register.



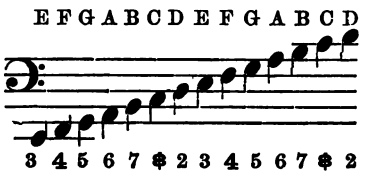
Here it may be remarked, that the voices of women and children are ordinarily about an Octave, or eight Notes higher than those of men, and that therefore the two voices, reading naturally from the same Scale, would perform at the distance of eight Notes from each other, or sing in Octaves as it is termed. Hence the propriety,—which however, from adherence to popular prejudice, we have not observed,—of assigning to each order of voice a distinct and separate Stave, which may farther possess the quality of denoting by the figure of its Cleff, for what order of voice it is intended.

The TENOR Register increases in

depth, and is the common range of men with high voices. On the stave it appears thus



The Bass Register descends still lower, and is only capable of compass by the deepest male voice. It is the foundation of harmony, hence its distinguishing appellative, "Base or bottom. It is written thus



As the Treble and Cc
furnished by the voices
youths and children, so th
Bass find their sounds in t
deep voices of men. Nor c
these ranges of voice, with
both to itself and the musi
to it, be wrenched from it
use, to perform in any oth
the Treble cannot descend t
nor the Alto to the Bass,
the Bass exchange with tl
the Tenor with the Treble,
every other transference
of voices that could be nar
can, without difficulty, eas
within the compass of tl
which nature has fitted it,
pared for it.

Let each individual then
tain, of what register and
voice partakes, and then giv
study and practice within t
declared.

XXI.—OF SINGING IN PARTS.

A Hymn Tune, as commonly written in four-part harr
vides for its due presentation, by the union of the four
voice mentioned in the preceding study, each singing a dif
lody in its own natural range, and these adapted to each
blended together, form that fine combination of sounds,
HARMONY.

Of these the highest or Treble voice has the lead or chief melody; the Alto and the Tenor accompanying below at their own proper registers, lend form and support to its figure, whilst the Base, as the foundation of the whole, moves in conjunction its sustaining depth.

For the performance of these parts, so as to form good harmony, two things are requisite, viz., an equalization of the different voices, or a nice balancing of the different parts, so that neither shall overpower or weaken the effect of the other, and a true and *perfect* blending *of the one part with its fellow*, and in *harmonious attunement* of the whole.

And in this inequality of vc
one of the great difficulties
of congregational harmony

Bass and Treble voices
enough, but the intermedia
hard to find. A preponder
extreme parts, would theref
main as an irremediable evil
parts had each its due exec
would be gained, the found
would at least be laid for
superstructure of an after
ability formed to express h
a sweetness, truth and
strument can rival, muc

As the possession of a brush, colours and canvass, does not constitute the painter, so the possession of a good Voice, whilst it may indicate the materiel, by no means necessarily implies an ability equal to its legitimate exercise, or in other words a singer.

The great and indispensable requisite for the production of that high species of sound, so aptly designated singing, consists in the acquirement of a power in, and an easy controul over the various capability of the human voice, so as to wield it at will.

The essential attainments of this power are, first—RESPIRATION so important to the quality or tone of the Voice, and which may practically be defined as the continuous act of alternately inhaling and emitting the air from the chest.

Before commencing a phrase, the chest should be fully though not oppressively filled or expanded, and then in a gradual, smooth, and easy manner, *breathe* out its sounds, especial care being taken that its emission or flow be immediately from the chest.

The throat must not be tightly confined, or it will prevent the free and clear passage of the air, while the voice so compressed, kept struggling in the throat, will become wheesy and guttural, or otherwise, and particularly if forced on its high notes nasal.

The importance of a purity and sweetness of tone in singing, is almost equal to its exactitude.

It is the first indication of the vitality of song, and many a soul-whisper seems strayed along and beneath its mazes, the assumption of a feeling inexpressive by any etymon of language, to be conceived, but not represented.

This also is the result of practice, and the direction of the intellect to the formation of its quality, by an obsertation of the modifications it assumes in the best instruments.

Second, INTONATION, which may be described as the power of increasing and diminishing each sound during performance, or the ability to produce from each several sound by the swell, and again subsidence of the voice a lighter or fuller volume of sound, or altering the volume by an occasional impulsation of the voice.

To produce this, it has been recommended that the seven natural sounds which compose the Diatonic Scale, with the replicate of the first, should be long practised, both ascending and descending, in the following way :—the pitch being regulated according to the easy register of the voice, and to the vowel A, pronounced as in father.

Each Note of the scale begun as soft as it can be uttered, gradually swelling, till at the middle of its duration it *reaches the full volume of the voice, and then as gradually diminishing to its original softness.*

The ear would, by this means, speedily distinguish the characteristics of the Scale about which we have previously presented a Study, and that floating, echoing, rising, lingering, expiring, witchery of song, be acquired and realized, which the following line so finely expressive of a true intonation, thus uniquely depictures.

"Music arose with its voluptuous swell."

All expression must have this ability as its basis, and that after investiture of sound by the colours of the imagination in their numerous and blended combinations, be preceded by

the acquisition of this prime necessity

The same process should be pursued with the Chromatic Scale.

Afterwards, the practice of the wider intervals extending throughout the scale according to the order 24—28, may be taken in that a facility of intonati fectly gained throughout imagined interval of the

Nor will POSTURE, DEPORTMENT and DEMEANOUR, be by the musical student.

With the graceful freedom of a natural ease, he will combine an artistical elegance. The only natural and easy posture of a singer, is to stand, so that the organization of the voice may be free and unimpeded.

All appearance of effort must be studiously suppressed, as also all uncouth and awkward motions of the head, shoulders, and body generally. Nothing is more ludicrously painful than to witness the fat distended crimson cheeks of the Bass, or the contracted lips and apish grimaces of the Treble or Tenor.

No words can sufficiently condemn so *outre* an appearance, so needless an affectation of difficulty or labour. Especially should this be avoided in rendering Sacred Music, whether it consist of the common song of the sanctuary, or the more pretensiou Chorus, and particularly formance in the time of

Composure and a should then invariably The service itself, rich w lemn relations and subli demands, in its engageme simplicity, andthe render of the soul, overbowed b of its emotions, as the eloquent means of presen song.

A practice, much to prevails at the present of sitting to sing in our ship. This habit should l eschewed. All should the Organ has played thr or the Hymn has been remain standing until its

Every individual has two Registers, or a certain numb that form the human voice, viz.:—the NATURAL REGIST commonly known as the FALSETTO.

These are also spoken of under the descriptive ap CHEST and HEAD voice.

The NATURAL REGISTER it is unnecessary farther to remark on, than that it is the order of voice in which it is common for the individual to speak.

The FALSETTO REGISTER capable of extending the capacity of the voice, to emit sounds, is a very important point of study. The junction of the two must be unapparent, and in their use they must glide into each other as though not originally distinct.

To acquire the art of blending and assimilating the two Registers, the same Note should be intoned alternately in *both kinds of voice, at first* very slowly, and when frequent pra dered the union imperce tonation may increase in the quickest passages pr culty in the change. In junction of the Natural Registers of the Tenor vo must remember to subd of the former on his app its power is comparati greater; but in a Sopr converse is true, and mu the notes of the Falsetto than those of the Natur

impulsation of the throat—the gliding of the voice, called the PORTAMENTO, meaning its transition from a low sound to a high one, or the contrary, in a swell-like motion, and effected by a seeming anticipation of the second Note, and the effective delivery of the Graces given in the chapter on Graces, as the Appogiatura, Shake, &c., must be heard and learned from a master before they can be obtained in perfection.

LASTLY,—ARTICULATION, or the correct speaking of syllables on sounds delivered according to previous directions.

The distinct delivery of the words appended to any composition, is so obviously inseparable from the rational purposes of song, that it would be idle to speak of it otherwise, than as demanding the most careful study. Their meaning must be given,—bodied forth by a correspondence of sounds.

A good *pronunciation* is of such essential utility in singing, that its general rules should be familiar, and their practical application constant.

As a rule final to all others. All Music must be performed exactly as written; no ornament or any order of sound congruous, or diverse, extemporaneously introduced.

None but a master mind has sufficient skill to form and interweave continuous thoughts within the ideas of others, and even then the peculiar dye and march of his own thoughts will peer out, and the unity of impression so essential to the creation or perpetuation of interest be suspended, if not utterly lost.

And the different styles of performance must be appropriate to the place, composition, and peculiar kind of presentment required.

In the place of worship and the private chamber, it is manifest that the same style of vocal delivery would be unsuitable.

But whatever class of feeling the performer would invoke, let him take care that its exponence be natural to himself. And, as in reading, the sense of a passage should never be broken by pausing to take breath between the syllables of its words, or its unfinished parts; so the phrases of melody should be delivered whole and undisjointed; always remembering to take breath where the composition seems to permit a momentary pause.

XXIII.—OF THE DIAGRAMS.

DIAGRAM I, exhibits the DIATONIC, [so called from the Greek word *Dia*, [through] and *Tonas*, [a tone] because the Natural Scale, proceeds principally by tones, five out of the seven intervals which compose it, being tones] or NATURAL SCALE of sounds as expressed by the voice.

The figures 1. 2. 3. 4. 5. 6. 7., under the Notes, denotes the number of sounds *composing this Scale*, and when this *figure* 4 *occurs it signifies* that the *voice, at that point is about to*, and can only, produce the same sound over again at a greater or lesser altitude.

It will be observed, that these figures are not set at equal distances from each other, and that where the lesser intervals fall the figures are printed in a bold black character, which is here and throughout this work, and accompanying Book of Tunes, used more particularly to mark this fact. The class may be told that these are the places of the Semitones, which in the Major Mode of the Diatonic Scale, in-

variably fall between the figures 3. and 4. and 7. and 8 of the Scale. The Teacher will be particular to verify this fact by illustration, and the student endeavour to fix it on his memory.

DIAGRAM II, is printed in two colours, to show how and where other sounds may be artificially introduced between the wide intervals of the Diatonic Scale.

These Notes, (the CHROMATIC SEMITONES of the Scale) are marked in *red*, the *black* figures standing in contrast and exposing to view the Natural Scale as before. The class may be told that one or more of these sounds is essential to the completeness of the Diatonic Scale at another pitch; in which case it is used instead of, or displaces the black figure before it, and that, when these notes succeed each other, as here, the Scale or their treatment is said to be Chromatic, so named from the Greek "*Chroma*" [colour,] because these ad-

ditional notes in the S
ductive of a high ornamei
render the phases of Me
merous and varied.

These Notes, when use
or Chromatically, are inve
panied by symbolic musi
written before them, and
their distinctive treatmer

These characters are
already stated, three in
a Natural ♮ a Sharp♯ s
and these are as may be o
Scale, accompanied by the
as 4 s (4 Sharp,) 7 f, (7 Fl
ponding with this charact

DIAGRAM III, shows tl
tained therein, though
paper as if distinct sounc
perament actually the san
mathematically) and on
are struck or produced
key, and are attempted
here as such, to the eye.

XXIV.—OF THE MINOR MODE OF THE DIATONIC

THIS celebrated procession of sounds may be desc
exhibition of the Natural Scale under a new phase, i
figure 6 is made the Tonic or key Note of the Scale inst

That the practical ability to produce sound, is in no way aided by an endeavour to present a succession of sounds, so derived as a "*distinct Scale*," must be evident, it being in itself but just what its literal signification professes, viz: a *Mode* or particular manner of arrangement, by progression of the Diatonic Scale, which under all Signatures and both Melodically and Harmonically, adopts the figure 6 as its Tonic and final Note.

Thus the Diatonic Semitones will be found unremoved, and on the Indicator answer to the thick black figures as in the Major Mode.

It may be farther remarked, that in every Key, the same Signature is common to both Modes.

Our modern custom however, which

invariably requires the t
of this mode in ascent to
sharpened, and which is a
orists agree, contrary not
usage, but also to nature,
the Minor Mode thus tr
cial, and hence, not to be
Melodic point of view at

Nevertheless, all Melo
being derived from the
known as the Tonic, D
Subdominant, not only
Mode, but also of the Mi
evident that it may not
side with indifference
proclaiming to be someth
not, but that as a peculi
to its existence and effec
be viewed and employe
the indications of natu

oblige it to be considered separately and apart from that of the Major Mode. on this Mode, belong rather to theory than to the practice of singing.

XXV.—OF THE TONIC INDICATOR AND ITS USES.

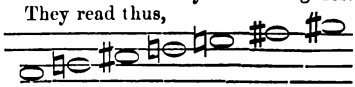
This Pictorial Representation of the relative distances of Sounds, composing the Scale or Gamut, for the invention of which we claim whatever merit it may possess, at once shows the proportions of the Natural Scale at any pitch, by the black figures forming the outer circle, without embarrassing the learner, by a reference to the change of Semitones thus produced in different positions.

Its utility, in exhibiting the relative distances of the sounds, which at any pitch naturally forms the same Diatonic Scale, and at the same time pointing out the place of the Natural Semitones in that Scale, by employing the ordinary symbols of Notation, so long considered ineffectual, is self-evident.

It also decides the Tonic or Key note of any tune under all Signatures, ascertained by changing the position of the moveable circle, until the opening stops over the same number of Sharps or Flats as forms the Signature at the head of the tune in question. All Tunes with Sharps iu their Signature, must be looked for in the *ascending*, and all with Flats in the *descending* Scale.

As an example of its use in deciding the pitch of a tune, let the class open their book of tunes at the Old Hundredth Tune. Its Signatures consists of *three* Sharps. To ascertain at what pitch the Tonic or Key Note, marked 1 *or* ♯ must be delivered, let the circle be moved round until the three Sharps appear from below; then running the eye up the lines pointing from the black figures to the Notes, they will observe that throughout the series, the ♯ invariably points to the Note marked underneath A. This then is its pitch. If the class should enquire what these three Sharps mean, and why they appear at the head of this tune in particular, rather than any other Signature, the Teacher may desire them to copy from the scale at this pitch, the Notes marked below by the black figures.

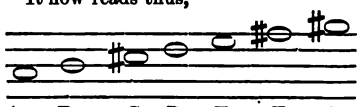
They read thus,



A	B	C	D	E	F_s	G_s
♯	2	3	4	5	6	7

Now, let him tell them to omit or suppress the sign of the Natural before the Notes, leaving the Sharps to remain, because every note is understood to be Natural—*i.e.*, to represent that sound inherent to its position on the Stave—unless it is either by the Signature or an Accidental written before it, declared to be otherwise.

It now reads thus,



A	B	C_s	D	E	F_s	G_s
♯	2	3	4	5	6	7

Here are three Sharps, C. F. and G. shewn by the black figures to be necessary to form the Natural distances of the Sounds in the Diatonic Scale at this pitch; therefore, to save writing them whenever they occur in a tune, they are suppressed from the side of the Notes and placed on the lines and spaces which their Sounds denote at the head of the tune, and called its Signature.

And farther, it may be used for tracing out the Meloc of tunes, at *any* pitch and under *all* Signatures.

In figuring out tunes from this Scale the class will, after finding the pitch of its ❀ or Tonic note, in the manner just described simply need to compare the Notes in the tune with those on the Stave, pointing down to the black figures, and write under the Note in the tune the figures thus

As a rule, unless in a cidental is written befor Notes of that tune are sented by the black figu outermost circle.

The red figures between the wide intervals of the Na indicate the places of the CHROMATIC SEMITONES, or A

These figures have the letters (s) sharp in the ascending Scale, and (f) Flat in the descending Scale, appended to them, to show that the Notes under which they are placed, are to be delivered a Semitone higher or lower than the Natural Note unaccompanied on the same degree of the stave, according to the signification of the initial.

On keyed instruments (by temperament) the (1s.) is played on the same key as the (2f); the 2s as the 3f; the 4s as the 5f; the 5s as the 6f; and the 6s as the 7f. This is shown in Diagram III. In tunes written in the Minor mode, the Note immediately below the 6 in ascent is always the leading Note, and carries a 5s.

This is productive of a seeming incongruity, for in the tun whose Signature is two course to be looked for i ing Scale, the last Note Alto, according to the red Scale, would not be foun

This Note in the tune descending Scale, howe next below 6 in successi

Diagram III. howev 5s and 6f to be identica above cited will satisfy that the Minor Mode req to be written as 5s, and

The same is true wher bears but one Flat; ir Keys this leading Note written before it, thoug reads still as a 5s.

The black and red figures in procession, are an exhibit is termed the CHROMATIC SCALE in which all Chroma in tunes, can be in the same way found and figured.

XXVI.—OF THE SCALE AND EXERCISES THER

The first step in musical practice, is to obtain an with the NATURAL SCALE or GAMUT. A Scale or Gan is the natural succession of sounds.

Let the teacher explain this by calling attention to Diagram I, as an initatory lesson. Here are two sets of parallel lines, five in each, or two Staves as they are called, on and within which are marked a number of Dots, termed Notes. These Notes are accompanied by the figures 1. 2. 3. 4. 5. 6. 7., written beneath them, and repeated in succession as many times as the extension of the Scale requires; the Octa of the 1 being thus mark

The class will obser Notes begin below the l parallel lines or Staves, tinued progressively u they reach above the top of them.

They will also see th set at unequal dist

are more distant from each other than the 7. ❊; and they may be told that this is an attempted representation of the order of sound, as it is discovered in nature.

To illustrate this, let the Teacher sing *up* once or twice, at what pitch may be easiest to himself, these seven sounds finishing with the ❊; then invite the class to accompany him, being careful that every Note is given exactly in tune, and the figures distinctly pronounced.

After some few trials this will be correctly done. Let him then sing *down* this same Scale of Sounds, begining with the ❊ on which he has just ended; then let the class again join him. When they have also passed this correctly, the teacher may sing from the ❊ below to the ❊ above, and repeating that ❊, sing down again to the ❊ at bottom.

Then the class joining voices with him again, may be conducted through the same exercise. When several trials have familiarized this to the ear; let them be told to sing up and down by themselves. It will be needful to sing slowly at first, but when frequent repetition has made, the motion known and easy, they may increase in speed, and eventually sing as rapidly as is consomewhat of a mastery over its tones, by the Teacher's directing, now soft, now loud sounds, and thus alternating the volume of voice.

They will also become well acquainted with the absolute natural progression of the seven primitive sounds.

Let another pitch now be taken, from which these figures can be sung *twice* up in succession, say F. or G. There will then be 15 Notes to be successively uttered, a ❊ as the lowest, a ❊ as the middle, and a ❊ as the highest note.

To accomplish this, the Falsetto voice will need to be employed in addition to the Natural voice, as directed in the accompanying Study on its management generally. And first the teacher may begin with the middle ❊, and sing downwards to the lower ❊, then repeat that and return again to the middle ❊. After a sufficient repetition, begin at the lowest ❊. ascend to the middle, repeat that and continue to the highest ❊ Repeat that, descend again to the middle ❊; repeat that and so down to the lowest. This may be done if thought desirable, at a different pitch, at divers rates of motion, and with what power of voice may be requisite to vary the effect and keep up a continuous attention.

XXVII.—OF THE ARRANGEMENT OF THE PARTS AND MANNER OF PRACTICE.

The Class may now be requested to divide itself into four parts or groups, corresponding with the description of voice they possess, and which has been previously ascertained.

The order best adapted is that of a semi-circle, and its particular arrangement thus:—The Bass, or men with deep voices, on the left-hand; the Tenor, or men with high voices, on the right; the Treble immediately in front, and the Alto ranging themselves behind.

It is an admirable practice, enjoined *by the great Locke, of writing* down that *which we wish to remember*—for this reason, it is recommended that each individual should habitually compare and point out the part he desires to pourtray from the "Tonic Indicator" at the pitch, proper to its Signature, and write immediately below it the figures to which such Notes on the "Indicator" direct.

The proportions of the Scale, under any Signature, will thus familiarize themselves to his eye.

Thus, in practice, each individual being supposed to possess the single part copy of the Tunes proper to his own Register of voice, may be directed by the Teacher to open his book at the OLD HUNDREDTH Tune. The Teacher may then incidentally call attention to the materiel of which the Tune is composed—such as the Stave, Cleff, Signature, &c., &c., (detailed in a previous study); after which each individual may be desired to observe that the Notes and accompanying figures in their respective parts, exactly correspond with the Notes and figures exhibited by the "Indicator" under the corresponding Signature.

The Treble, Alto, and Tenor must be directed to find their Notes on the upper Stave of the Indicator, whilst the Bass is referred to the lower.

For the sake of facilitating progress as much as possible, whilst the class are assembled, we have preferred sending out the accompanying Tunes, ready figured; and, assuming that in accordance with the previous recommendations the class will have compared and figured out the Melodies, both for their own satisfaction and the sake of exhibiting, at least, some prior acquaintance with the subject; nevertheless the following instructions, in continuance of our former remarks, may not unadvisedly be given, and particularly in the case of Tunes not figured.

To accomplish this, the first thing to be ascertained is at what pitch of the Stave the ❀ should be written. A key or guide to this will be found in the following directions:—By noticing the Signature that follows the Cleff, whether it be written with a Sharp or Flat, and how many Sharps or Flats compose it.

For example, the Signature of the OLD HUNDREDTH Tune has three Sharps. Turning to the "Indicator;" to compare, it will be found that, upon moving the circle, upwards until the counterpart three Sharps appear in the opening at *the commencement of the* Scale, the figure ❀ rests directly opp points to the Note marked . he may conclude that in the DREDTH Tune, A will be th which the ❀ should be deliv in this manner decide the Ke

Finally, this A may be obt a tuning-key, flute, or pitch

The class having figured t from the Scale, according to tion of the Notes on their Staves, may afterwards, to av be desired to compare the fi have written with those th may read, beginning with and so through the Tenor, Treble parts.

Having ascertained that all the ❀, or Key-note, may be g the Teacher, first running up the Scale, may call on the Ba through their Melody with h

When this has been repeat twice, they will have obtain cient acquaintance with its tervals to read it for thems sing it alone. The Teacher conduct the Tenor group th same process, and afterward and Treble.

Each group being now ma with its own part, they may combine the whole in harm the following fashion:—Let Key-note, be again sounded first Note of each Melody forth or sung by the whol concert.

If this chord be correctly first line of the Tune may be then the second and so on, CARE BEING TAKEN THAT BE ALLOWED TO PASS UNC This tune should be sung ov times, first using the figures to the words.

Let softness of voice and d of utterance be preserved th ANCONA and ST. DAVID may cessively, and be treated in The Signatures of the ve

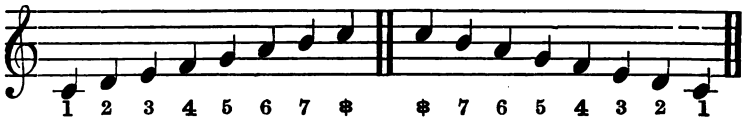
XXVIII.—OF DEGREES. WHAT? HOW TO RECKON.

The distance from one Note to the next in succession, of the Natural Scale, is termed a Degree.

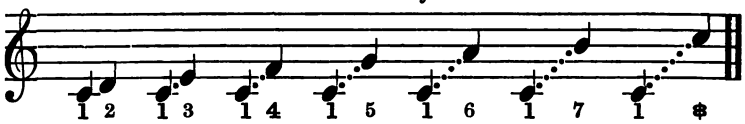
Thus, from 1 to 2 is a degree from 2 to 3, and so on. These Notes of the Scale, or the lines and spaces constituting the Stave, correspond with what are termed the degrees of the Scale. In counting by degrees, be it remembered that the distance of one Note from another, must be always reckoned from the lowest; never downwards.

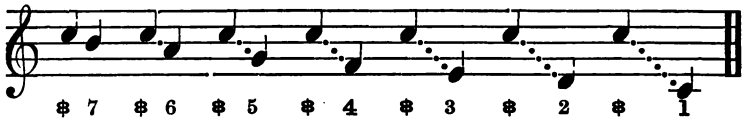
EXERCISES ON INTERVALS.

Major Diatonic Scale.

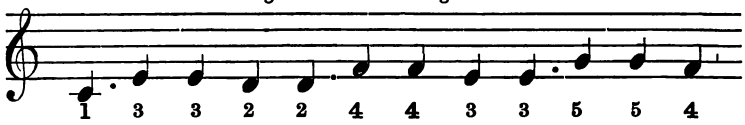


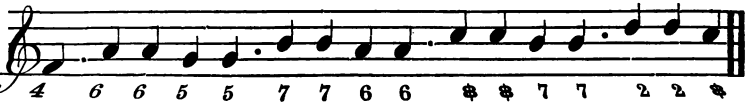
Intervals from Key Note.



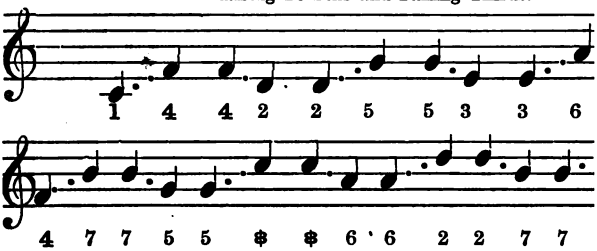


Rising Thirds and Falling Seconds.

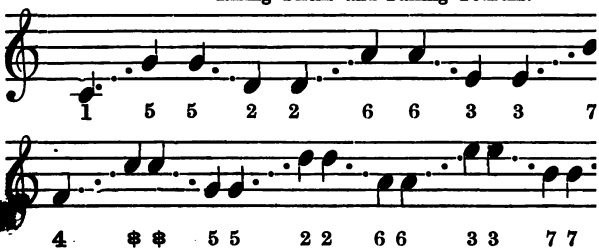




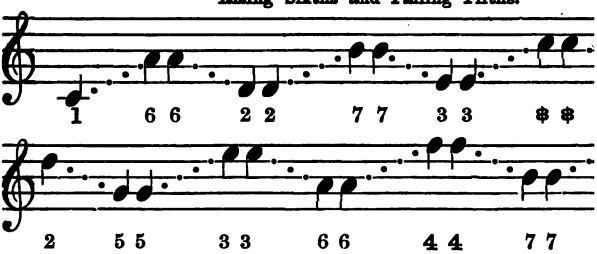
Rising Fourths and Falling Thirds.



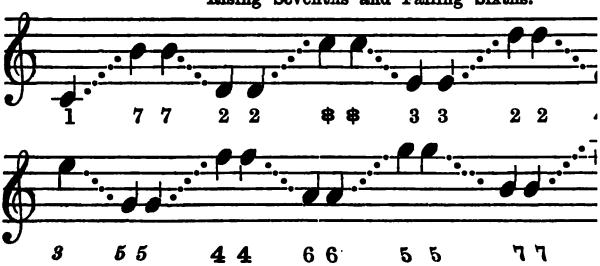
Rising Fifths and Falling Fourths.

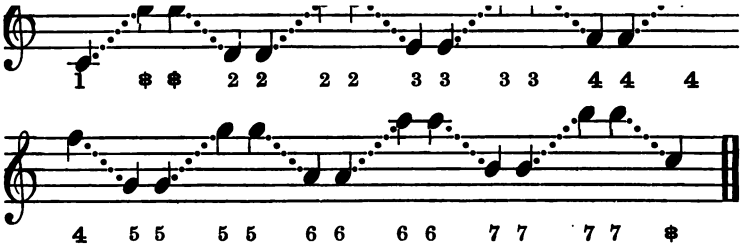


Rising Sixths and Falling Fifths.

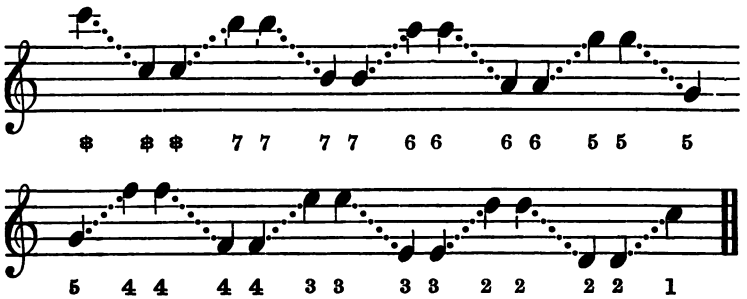


Rising Sevenths and Falling Sixths.

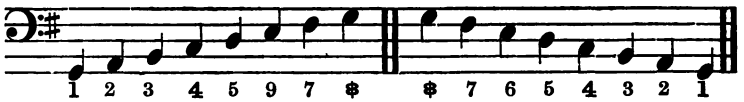




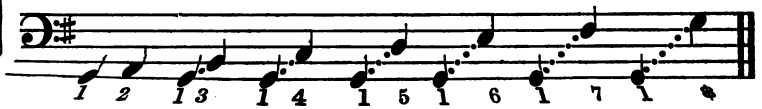
Rising Sevenths and Falling Octaves.



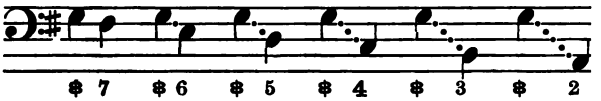
Major Diatonic Scale



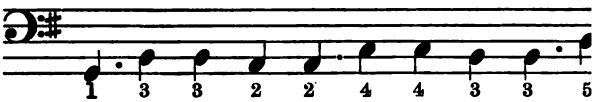
Intervals from the Key Note.

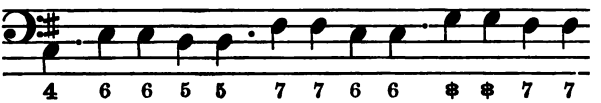


Intervals from the Key Note—Continued.

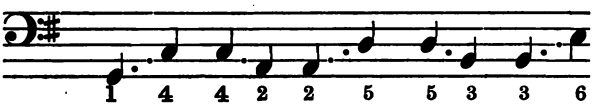


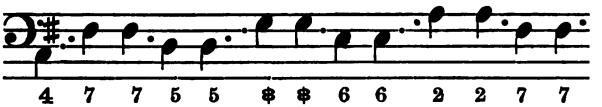
Rising Thirds and Falling Seconds.



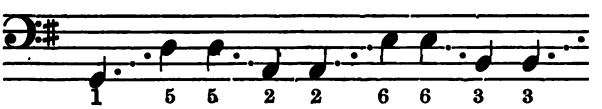


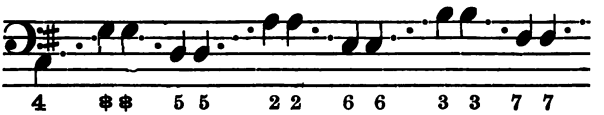
Rising Fourths and Falling Thirds.



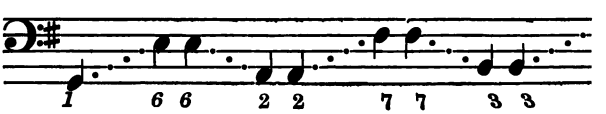


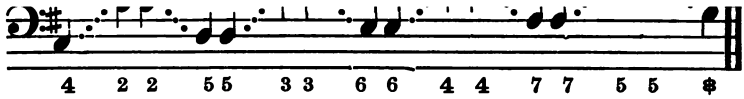
Rising Fifths and Falling Fourths.



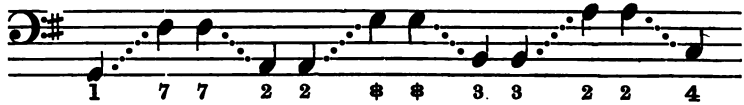


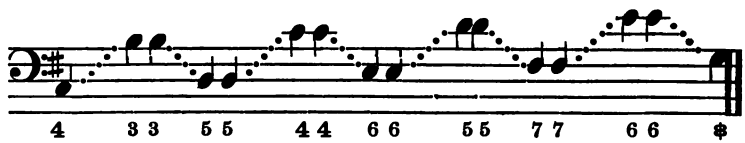
Rising Sixths and Falling Fifths



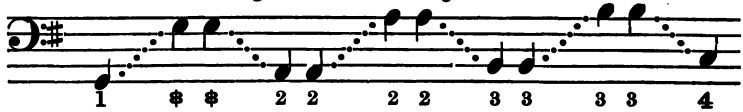


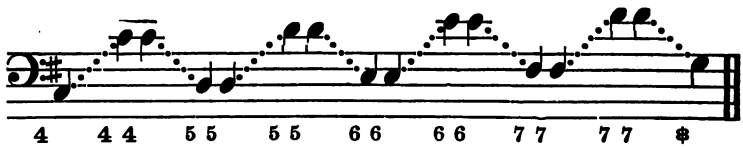
Rising Sevenths and Falling Sixths.



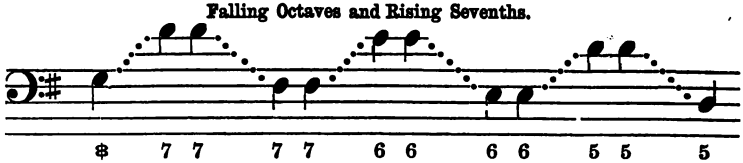


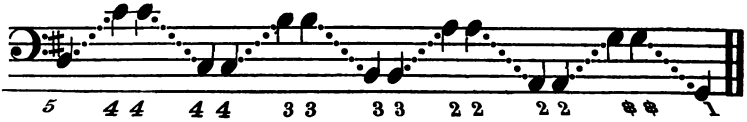
Rising Octaves and Falling Sevenths.





Falling Octaves and Rising Sevenths.





XXIX.—OF MELODY, WHAT IT IS, AND HOW FORMED F SCALE.

Melody is a succession of Sounds, so arranged as to beco perly delivered, very grateful to the ear.

The Scale as has been seen, consists of seven Sounds, co extent at pleasure, by a repetition at a higher or lower pitc

It may farther be stated, that every Melody is found in

It follows then, that every Note in a Melody may be repr one or the other of these figures, that in fact, it is the skilfu ment of these figures, **1**. 2. 3. **4**. 5. 6. 7., with their repli produces Melody.

Not that these figures are to be supposed as always following in direct procession the order of the Scale. Sometimes, however, for a short distance, they may, as in the case of the opening phrase of MELANCTHON, where ❀ is immediately followed by 2, 3, **4**, 5, **4**, 3, 2, 3, &c., &c.

Where Notes succeed ea rect a succession, either a descending, it is obvious scholar having once prac tered the Scale itself, no d arise.

Melody has two kinds of Motion.

The *first* motion is by *Degrees, i. e.*, when any Note moves to the Note next following itself, either in ascent or descent, as in the above example. The *second* motion is when one or more of these degrees are omitted or passed over, as in the Tune ST. DAVID, where the voice proceeds at once from ❀ to 5, then to ❀, from thence sinks to 3, back again to 5, and so on at a greater or less interval throughout the greater portion of this Melody.

This motion is termed *Motion by Skips*. For the most part, however, these two motions are, in the formation of Melody, freely intermixed. MORAVIA is an excellent instance of their combined employment in effecting Melody.

This Motion by skips is the first seeming practical difficulty encountered by the young beginner, and his embarrassment is further increased by the uncertainty he feels as to his voice having *alighted on the correct* sound.

To be able to assure himself of this would be to remove the that prevents his progress.

And here we have thoug him with an easy and absol enfranchisement. First, le to the Scale, and sing once it, pronouncing the ❀ at strongly, as thus: ❀, 2, 3, **4** ❀, 7, 6, 5, **4**, 3, 2, ❀; and it immediately evident to him or Tonic Note, not only le governs all the Notes that f

This may be farther est the mind by its being re different pitch, conjoined mark that to whatever pitch depart, all the other Notes the 2, 3, **4**, 5, 6, and 7, sim remove and range themselve before.

It is obvious, then, that ruling member, and that, in of an arbitrary sway, it pre tinct mental impression th whole piece. We prese page a classification of

presence, as a governing power, depends the ability of instantly recognizing and proceeding to any interval. The 5 and 3, the other members or components of the Common Chord, as indeed the effect of the chord itself, should also be so familiar as to be *felt* at will.

For instance: Let the effect of the intervallic distance from ❀ to 5, as exhibited in the Melody of the Tune already referred to, ST. DAVID, and other Tunes where it occurs, without regard to pitch, be once perceived, and then, whenever that interval occurs, the voice will always, without hesitation, deliver it in perfect tune.

Farther, it may be more fully explained, that the Notes or Sounds lying between the ❀ and 5, as in the Tune just quoted, viz. the 2, 3, 4 are omitted or summarily passed over, as not essential to the melodial effect required, and that in every case of a Scale, and endeavouring to preserve a remembrance of the mental effect of the ❀, 5, and 3, (the sounds of the Common Chord) that the mental effect of each interval will presently fix itself in the memory, and no after doubt or difficulty erase it.

As an introduction to this mental vocalization, the *voice* might be employed at first in delivering the intervening Notes.

But if so, they must be rapidly taken in a distinct undertone, whilst the Notes of the Melody are given with a strong full voice, so that the Melody may be well distinguished from, and not confounded with these passage Notes.

Let any of the Tunes in which this kind of motion prevails, be selected, and follow for the practice of these skips, and the Teacher conduct his class through them until the apprehension of their intervals becomes familiar.

XXX.—OF THE PRACTICAL TREATMENT OF ACCIDENTALS.

Attention may now be called to Diagram II. where between the black figures **1** and 2, 2 and 3, **4** and 5, 5 and 6, 6 and 7, so placed as to represent the Diatonic distances of the Natural Scale, is a red figure followed by a letter s or f, as **4**s, 7f, &c., and on the Stave the Note above accompanied by the sign of a Sharp or Flat.

This it may be said is an Accidental, that is, a Sound belonging to the Scale at a higher pitch casually and temporarily introduced here for some especial purpose.

Let the Teacher explain that this is a Sound lying between the figures above named, not naturally belonging to the Diatonic Scale at this pitch, and indicates that the Note so marked, though written on the same line or space with *the Note preceding, yet that* having *this sign accidentally placed* before it, should be delivered with greater *acuteness* if a Sharp, and *gravity* if a Flat, towards the succeeding Note.

In short, that a new Sound can be, and is, thus produced between each of the degrees of the Scale that are *Tones*.

The advanced scholar may be farther informed that it is by the use of these

Accidentals we have the power of seemingly removing the Tonic Note, and of course with it all others to a new pitch during performance, thus presenting to the ear new combinations of sound, new effects following, while yet the composition remains in the same Key in which it was originally found, and in which Key it is said necessitatedly to continue, unless otherwise signatured.

Let it be stated and pointed out to the class, by a reference to the red figures, that there are but five of these Accidentals or Casual Notes, and that these all may be in their legitimate relations or positions, thus employed.

The class should also be given to understand that as a general rule, these Notes are invariably followed by the next Note above themselves, or in ascent, if accompanied by this distinctive figure (♯) and by the next immediately below themselves, or in descent, if by this (♭). Again, should the Natural Diatonic Sound expressed on the Scale by the figure 4 occur in any Tune with a Sharp attached to the Note representing it, the figure below it will be marked thus 4s, and the Natural Sound 4 treated as though omitted, the Accidental or casual Sound 4s being, at that place, substituted for it.

The same remark applies in the use of Accidental Flats.

In Tunes with Flat Signatures, as MUNICH, instead of ♯ for the Sharp in ascent, is substituted this figure ♮ termed a Natural, but its effect is precisely the same as the Sharp in Natural and Sharp Signatures causing the Sound or Note against which it is written to rise toward the Note next above it.

These Accidental Sounds are in Diagram III., exhibited as, capable of being, marked in two ways, and that the Sound thus doubly marked is iden-

tical. This declaration, t
mathematically true, is r
sufficiently so for all practic

In the Hymn-song the A
most frequent occurrence is t
4s.

It will be found in the
TYTHERTON in the Alto
RAVIA, or ST. AMBROSE, in tl
RATISBON, and in the Bass o

These Tunes are instance
employment of no other
than this in their respective

These being selected for
by the four voices or gro
the Choir, let the ♯ or ♮
LUCERNE be ascertained fro
cator, and the Tune figured
This will be found to be
let the Note E be sounde
instrument as the pitch of t

Before conducting the Ba
group of voices through th
an exemplification of the dif
in delivery of this Acciden
Sounds ♯, 2, 3, 4, and ♯
should be shown in contrast
them, well marked by the voi
the artificial rise of the voi
to form, 4s will be clearly m
its mental effect immediatel
After the Bass has sung t
passage in LUCERNE, and th
correctly, the Tune may
in harmony by the varic
taking their respective
uniting in concert with the

Let the Tenor be thus in
the same way in RATISBO
Alto in MORAVIA, or ST.
and lastly, the Treble in T
the other parts each time
following in full harmony.

Where the 4s. is not take
either in ascent or descent,
from a 3 or 5, its proximate
from a 2 or 6 or even a wid
as in the Bass of PRAGUE

* *Omit in singing the four*, and say one, two, three, Sharp, and so with

gress the intermediate degrees, and then deliver the Sharp.

In case also it should not be followed by a 5, as however, except for the production of some particular effect, it always ought to be, let the mind anticipate it there, and so pass to the presented Sound as from the 5.

The Accidental next in order of common use, is the 5s.

The presence of this Accidental invariably indicates a passage in, or the presence of, the Minor Mode.

Let the same course be pursued with this as with the last. The Tunes being selected in this wise, for the Bass WORMS, the Tenor COBURG, Alto EDDYSTONE, Melody SHELFORD.

If, as in the case of MODENA in the Bass, SHELFORD in the Tenor, FARNHAM in the Alto, and COBLENTZ in the Melody, the 6 be not the Note that *precedes* the 5s, let the mind proceed to the 6, and from thence strike or fall to the 5s.

The same rule is applicable if the 5s should be followed by any other figure than the 6, let the mind first *feel* the 6, and then pass from thence to the required Sound.

The Chromatic Semitone between 6 and 7 is never used as an Accidental in Psalmody ascending, but in descending it is of occasional occurrence.

It then, however, changes its place on the Stave, bears before its Note a ♭ in Tunes with Natural and Flat Signatures at their head, and in those with Sharp Signatures a ♮ and will be found in all cases figured as thus 7f.

Itself may be shown in the descending Scale of the "*Indicator*."

The following Tunes may be taken in illustration, for the Bass BATH, Tenor AUGSBURG, in which, contrary to its common practice, the Note following ascends, and Alto SILESIA. We on principle have but one Melody in which it appears. If a 7f be not preceded by a ♯, but by a higher Note, as 2, the mind should pass over the ♯ as before, descending to the 7f, or if the Note preceding 7f be lower than 6, pass mentally over the intervening Note or Notes as before.

All these phrases should be learned by heart, and become familiar, as they are of constant and continued use in good Psalmodic arrangements.

The 1s, seen in the following Tunes, may be treated in like manner, Bass SAXONY, Tenor CASSEL, Alto WITTEMBERG, as also MUNICH and the Melody of MELANCTHON.

In passing to it from any other Note than 2, let that be always mentally present.

The 2s. is the last for exhibition as it is the least common. In the Bass of COLOGNE it appears as 3f, but may be found in the Alto of BRANDENBURG, and Melody PALESTRINA'S Tune and HAMBURG.

Having thus passed through, and practically mastered all the Diatonic phrases of Melody that can ever occur, the class will not only have acquainted themselves with and obtained the power of delivering them at pleasure, but have also by this means provided themselves with a stock of very superior Melodies for Congregational use.

XXXI.—OF CHROMATIC PASSAGES.

The junction of the Red with the Black Notes, and their p by Semi, or half tones, as in Diagram II. forms what is te CHROMATIC SCALE.

Direct the Class to turn to the Diagrams I and II, and observe their difference.

In No. II, the Five Sounds which we have formerly shewn as *casually* introduced, (thence called Accidentals) into the Diatonic Scale, in the room of one of its own Sounds displaced, are now *fixed* in the procession of Sounds, and obtain in the Scale "a local habitation and a name."

Let him not fail in the comparison, to notice how, and where, this introduction is effected.

In precisely the same situations between ♯ and 2; 2 and 3; 4 and 5; 5 and 6; 6 and 7; as when adopted for use in the Diatonic Scale, but the difference in the progression of these Sounds under the two Scales is, that whereas in the Diatonic Scale, when an Accidental was introduced, the Natural, or Diatonic Note on the same line or space, was omitted, and that substituted; in the Chromatic Scale, both would be sounded in consecutive or regular progression.

Passages in this Scale it will be observed, when the Composition or Tune is written with a Sharp or Natural Signature, ascend by Sharps, and under a Flat or Natural Signature, descend by Flats.

Hence it will be apparent, that the Chromatic Scale is simply the Diatonic with five Sounds added between its first, second, fourth, fifth, and sixth intervals.

Why this Chromatic progression of Sounds should be, as in some works it is, dignified by the appellation of "SCALE," we know *not*. *In truth*, no modern *compositions are wholly* written there-

in, but all formed on th Scale, with an occasional half tones interspersed.

Chromatic progression h serves its own laws, and thus our attention. A Chroma (for as we here said, no entirely thus written,) is i indicated by the presence Natural, or Flat, written a on the same line or space o followed immediately by the to which indeed the Sharp, Flat itself belongs.

Thus, in the third Bar of the third strain of I followed by 4s, but in th succeeds 5.

The 5 would have come n easily enough to the voice but the Sound 4s interve hard to express when prece seems to push the voice accurate pitch of the Sou vering the 5.

The whole of the third se Alto of IRENE reads thus:

7, 6 | 2, 3, | 4, 4s |

The Tonic Indicator wil passage under its proper Sig exhibit this with distinctness racy, an instrument shoul ployed, and the class attenti to the presentation of the 4s

Then they may be desired passage without the Sharp, would have done had no S appended to the 4, and en establish in their memory impression which it produc this has been done two or the Teacher should hims

emphasis.

Let the class follow in the same manner, taking care to subdue their voices in the delivery of the Sharp, which will render its intonation easier, concluding the learning of each passage by singing the Tune in which it occurs in full harmony.

This will not only agreeably relieve the drudgery of the task by its pleasing application for harmonic effect, but familiarize the other parts with the effect of their own Diatonic progression of Sounds when moving in combination with such passages.

Chromatic passages may of course occur in as many different situations as there were Accidentals, viz., five.

The 4s is the only one we have yet called attention to; it remains therefore to consider passages formed by the introduction of the 5s between the Diatonic Sounds 5 and 6, as in the Alto of OLD ST. MAGNUS, PRESBURG, HAMBURG, as also in a single instance of Melody in PRESBURG and NUREMBURG.

These passages may be treated in the invariably be given in a soft and clear manner.

The 7f follows, as in the succession previously established. The only example our specimens furnish us with, will be found in the Alto of RAMAH, and the Bass of LAVENDON.

The ♯s lying or situate between the Diatonic Sounds ♯ and 2, appears Chromatically in the Alto of St. AUGUSTINE and KIEL, in the Bass of KIEL and the Tenor of BEZA'S Tune, it also occurs.

The only Chromatic passage formed by the use of the 2s will be found in the Alto of MILVERTON.

Let the "Indicator" be continually appealed to for each passage.

The Examples of Chromatic motion we have given in the Hymn-Chorale Book, are designedly rare.

A Melody that will not recommend itself but in the arrangement of a Chromatic dress, is not a Melody for the people.

At the same time it must be admitted that its *occasional* employment by the inner parts gives a charming variety and is capable of great effect.

XXXII.—OF THE PRACTICE OF TIME.

Assuming that the Class is now able to proceed to any given interval of the Scale that may be named, in correct and certain Tune, the next thing for consideration, is by what means they may attain to an efficient manner of KEEPING TIME.

Four equal notes, (say Minims,) written in counterpoint, *i. e.*, beneath each other, as in the Tune OLD HUNDREDTH, form as we have said a Chord. Of a succession of these, every harmonized Tune is composed. This Chord may be delivered by the Class perfectly in Tune, *but if each of these Notes is not held or sustained in an equal duration, they will not pass simultaneously to the* next chord, and so cause confusion Sometimes again, as in the Tune RATISBON, one Note in a chord is suspended longer than another, or whilst the others move on, by means of a Dot, and afterwards to recover its time, passes over the succeeding Note in a quicker motion; or two Notes may be sung in the time of one, providing always that they be of different kinds, as in the case of

EISENACH, where both the Bass, Treble, Tenor, and Alto, are thus occasionally employed.

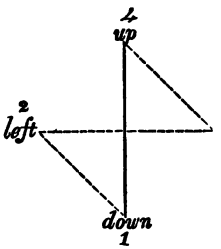
It becomes highly essential therefore, that plain and incontrovertible principles should be presented in these pages, that the student may attain to as thorough a practical knowledge of Time as of Tune. And first the class may be referred to the elemental portion of this important branch of Psalmody, as detailed in pages 2 and 4, where the relative value of each form of Note is exhibited, with its silence mark or Rest, equivalent thereto, and the increased value each derives from being Dotted. The study on Bars single and double, page 5, must especially be regarded. Afterwards, as an example in Common Time, the Tune AVIGNON may be used in illustration, as thus. Every Note in this tune is a Minim, and consequently every Note is of the same comparative value, and requires that it be sustained in precisely the same duration. These Notes are divided from each other at equal intervals, by single Bars.

The double Bar is placed at the end of each line of the verse or sentence, indicates its termination, and is not reckoned in counting measures. For this reason it has been said to denote the rhetorical termination of a musical strain, as it bears the same relation to the Strain, that the single Bar does to the Measure.

Between each of the single Bars or in each Measure, are four Minims, which must therefore be the number of Beats made in each Bar. The class may be further directed to observe, that previous to the first Bar, but two Minims are written, which is only the duration of half a Measure. Nor let them forget that the chief accent in Music invariably in all Measures, falls on the first Note after the Bar.

These things being premised and understood, let the Teacher first of all exhibit to the class, the rate of motion or pace, that *is, the rapidity* or slow-

ness which he conceives as belonging to the characte Melody, and the words to w to be sung, by beating a full them. The downward Beat al cating the chief accent or after the Bar, the Beat to hand, its semi, or subordina the Beat to the left and that the intervening Notes; th baton passing in the order lowing figure, marking f between each Bar, and return wards with emphasis to th chief accent.



Having done this, let him attention to the motion of and the force or emphasis wh give to the first Note in eac while singing through the T careful to mark each Beat certainly, and in time.

This Tune begins with the or subordinate accent of t that the hand will move fr right, up, then down, and so

No artificial means for accuracy in marking time, eq the Metronome, but its ex always prevent its common u

Then let the class, each beating with the Teacher, follc marking that whenever descends, they are always s first Note after the Bar.

After having correctly passe this, any Tune with equal each Measure, may be tak difficulty.

Crotchet, and a Quaver have severally their quota of time to be assigned to them. The Beats may be first made in Crotchets, although in this Tune two Minims only constitute each Measure.

In accordance with the rules given on Accent and Emphasis, however, the Beat should be, as soon as a sufficient mastery is obtained over the figurative motion of tunes, still continued in Minims, and treated as though there were four in each Measure, as, unless in very slow Time indeed, the rapid motion of the hand is unpleasant, besides which, it communicates to the voice by force of sympathy, a very disagreeable double-toning; and if a proper rate of progress be taken to allow for the easy division of these Minims into two or more equal Notes, it is obvious that during the passage of the hand in its change of direction from left to right and up or down, abundant time is allowed for the delivery of these lesser Notes.

And let the class again be directed to page 2, where they will see that two Quavers are of the same duration, or to be sung in the same space of time as a Crotchet, two Crotchets as a Minim, and of course there are also four Quavers in each Minim. It is therefore evident, that the two Crotchets on the right hand side of the first Bar, must be taken in the same time as the one Minim on its left hand side. Nor in this Tune only, but in every place where they so occur. In the third Bar of the first strain of the Tenor, and in the last Bar but one of the second strain of the Alto, those particular groups may be instructed, that a still farther reduction of Time must be made by them.

In both cases there are two Crotchets, a dotted Crotchet and a Quaver to be sung in the same duration as the two *Minims.*

Now, as it is equally evident that itself, it remains that the Note which follows it must be proportionately reduced in its duration, or the time of the Measure will not be preserved.

This might be illustrated if thought necessary, by beating four and showing how the Dot added to the Note it was attached to, as much time as it extracted or took from the Note, that would otherwise have followed it, and which would then have been equal to itself, *i. e.* that the dotted Note had three parts out of the four composing the Minim, and that the Quaver completed the time of the Minim by expressing the fourth part.

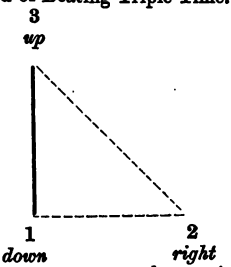
When this is well understood, the Teacher should sing through the Tune, showing how the Crotchet Beat is first made in such cases, and immediately afterwards the voice rapidly strikes the Quaver, and so again equalizes the Measure in that part.

Then the class may accompany him beating as before. The principle on which Notes of a comparative duration are thus made to occupy the same period of delivery in a Measure, being now practically and fully perceived and established; any Tune of this order in Common Time, may be taken.

Illustrations or examples in Triple Time may next follow, in which the same principles are to be observed though practised in extension.

In Tunes under this division, whose Time mark is $\frac{3}{2}$, three Minims will be found contained in each Measure, and consequently there are *three* Beats to be made during that Measure. This however, may be where many plain Crotchets, dotted Crotchets, or Quavers occur in this Time, regarded at first as containing six Crotchets in a Measure, and six Beats must therefore in consequence be made therein. Let however, as speedy a return as possible to Minims, or three Beats in a Bar be effected.

In the passage of the hand in the following figure, may be seen the method of Beating Triple Time.



Let ST. AUGUSTINE be now in exemplification, sung by the Teacher, prefacing always by beating a full Bar before the class, to exhibit the style and rate of progress proper to that Melody. The class may then follow. When this is also become matter of knowledge to them, any simple Tune of this order may be essayed; the downward Beat as in Common Time, being denotive still and unchangeably of the accent.

Next turn to BATH. Here are as in RATISBON, several kinds Semibreve, Minim, dot Crotchet, dotted Crotche

The same method adopted, as in the case of only difference indeed bein as in RATISBON there Minims, or four Crotchets in BATH, there are thre six Crotchets.

Lastly, EDDYSTONE ma an example of the emplo Common and Triple, or Q Trinary Time in the same

Let these two be show with each other, the Trin to its own figure, and th following in its own order

Beating Time, howeve early as possible be disco the feeling of the Musica certain order of march in may be gradually habitua and establish itself in the student, and so render hin of artificial aid.

XXXIII.—OF HYMN STRUCTURE AND THE HYMN ME COMMON USE.

That bond of art by which Poetic and Musical ideas a each other is Measure or Metre.

A Psalm tune is ordinarily written for a quatrain or four lines, constituting a verse, and each of these lines contains a certain number of syllables. But as these lines are not invariably of equal length, and moreover, may differ widely in their rhythmical construction, the Psalm-song ranges itself under several species of Measures, that each syllable may receive its proper treatment, and become accented according to its situation in the Measure to which it is referred. The regular arrangement of this accent in a line is termed its *RHYTHM.*

Under this head we shall treat of the diversity of rhythm as f reduction of the poetica sentence, under certain fix

There are four specie commonly met with in namely: The IAMBIC a forming dissyllabic feet, a PÆSTIC and DACTYLIC fo labic feet; other dissyllab there are, known by the d of SPONDEE and PYRRHIC posed of two long, and the short syllables; but bot themselves under, and treated in music as be rhythm denominated T

erently with the anapæst, into the rhythm known as the Anapæstic.

The IAMBIC rhythm is formed by an arrangement of syllables, of which the second is always accented, as in Addison's beautiful paraphrase of the xxiii Psalm.

The LORD my PAS-ture SHALL pre-PARE
And FEED me WITH a SHEP-herd's CARE;
His PRE-sence SHALL my WANTS sup-PLY,
And GUARD me WITH a WATCH-ful EYE.
My NOON-day WALKS he SHALL at-TEND,
And ALL my MID-night HOURS de-FEND.

The number of times which this accent may recur, or be restricted to, that is, the number of feet comprised in a line, is by no means determined by the above example.

In the "Hymn-Chorale Book," the Tunes are all grouped according to their respective rhythms.

In our Hymnals, the varieties of Iambic verse, as to the number and length of the lines composing them, is extremely numerous. The most common among these is the LONG MEASURE, or double parallel of eight syllables, in singing which, the chief accent or stress of the voice, should fall on the fourth and last syllable of each line, or at the end of each musical Phrase, the second and sixth syllables being made subordinate to the effect of marking the phrase, though the Bars in the Tune generally occur as the measure of the foot; the music, as will be perceived from this example, always marking its accent on the right hand side of the Bar.

In a COMMON MEASURE however, these lines become unequal in length, the second and third lines of the verse being formed of but three feet, or six syllables *only, as in the following* example, *selected also from Addison,* in which third lines remaining as in the Long Measure.

When *all* thy | MER-cies O my | GOD,
My | RIS-ing *soul* sur | VEYS,
Trans-*port*-ed | WITH the *view* I'm | LOST,
In | WON-der, *love*, and | PRAISE

This variation in length, is in a SHORT MEASURE still farther observable, the third line only containing eight syllables, as in the favourite Paraphrase of the 95th Psalm, by Dr. Watts.

Come | SOUND his *praise* a | BROAD
And | HYMNS of *glo*-ry | SING;
Je-*ho*-vah | IS the *Sov'*-reign | LORD,
The | U — ni-*ver*-sal | KING.

So also the Measure known as the 148th., 122nd., Old 50th., and many other kinds might be cited, as of Iambic structure.

Of these many forms, the Long, Common and Short Measures only, may be termed general Measures, from their constant recurrence in all Hymn collections. Sometimes the verses in these Measures contain eight lines, in which case it is called Double Measure and written thus, L. M. D., C. M. D., S. M. D. This species of rhythm is the best adapted to sustain devotion, from its grave march, its stately cæsura, and its expulsion of the light and trifling by the exhibition of an habitual dignity.

The second dissyllabic rhythm is that formed by the Trochee, known as the TROCHAIC, in which the accent is the reverse of the Iambic, the *first* syllable in each foot being accented as in the following verse:

SWEET the MO-ments RICH in BLESS-ing,
WHICH be-FORE the CROSS I SPEND;
LIFE & HEALTH & PEACE pos-SESS-ing,
FROM the SIN-ners DY-ing FRIEND.

This measure has much obtained in our Hymnals from its admission of double rhymes, and its alternate cadences, the first and third falling as if in imitative sequence; whereby an agreeable relief is afforded to the ear. Its musical accent falls on the third and seventh notes of the strain; though, as in the Iambic, the foot usually measures the bar, as thus:

Sweet the | MO-ments, *rich* in | BLESS-ing,
Which be | FORE the *cross* I | SPEND,
Life and | HEALTH & *peace* pos | SESS-ing,
From the | SIN-ners *dy*-ing | FRIEND.

Its lines are also much varied as in the Iambic, by the excerption of a foot as in

HARK the *sounds* of | GLAD-ness
FROM a *dis*-tant | SHORE,
LIKE re-*lief* from | SAD-ness,
SOR-row *now* no | MORE.

where six syllables only appear, and in the other ways previously mentioned.

Iambic and Trochaic rhythm is sometimes interwoven in alternate lines, or lines irregularly disposed, as in the following verse:

Troch—*Je*-sus | LET thy *pit*-ying | EYE
Iamb— Call | BACK a *wand*-'ring | SHEEP
Troch--*False* to | THEE like *Pe*-ter | I,
Iamb—Would | FAIN like *Pe*-ter | WEEP.

but they never sing smoothly.

In the Hymn-Chorale Book, this kind of Measure will be found under the head of Mixed rhythm.

Of Trissyllabic feet, the Anapæst is of the most frequent occurrence, though from its gay and dancing motion, much less reverent in expression than either of the former kinds mentioned. In Common Time its rhythm obliges a division of the unaccented notes in the Bar, and consequently, a rapid utterance of the syllables which *fall there*, besides the *often use of Slurs in the* first part of the Bar, and though this much in accordance with tl tion of the ANAPÆSTIC foot sists of three syllables, th second short and unaccent last long and accented; remembered that accent is nor should it be by duratio but by a stress of voice, n but felt, and that the gre the delivery of rhythmical is the concealment of th which constitute and lend li

In Triple Time, a slower, more equal motion can b but the two short syllables are then too often made o importance as the long, distinction than sufficient i preserved.

The accentuation of its s singing appears thus,

How a *firm* foun | DA-tion ye *Saints* c
Is *laid* for your | FAITH in his *ex*-c
What *more* can he | SAY than to *you* he
You *who* unto | JE-sus for *re*-fuge

the chief accent falling as b right hand side of the b subordinate on the second syllables of the strain. As vious species so in this, a be effected by the suppressi the excision of syllables, &c example following,

To | JE-sus the *crown* of my
My | SOUL is in *haste* to be
O | BEAR me ye *Che*-rubim
And | WAFT me a-*way* to his

The DACTYL is the se Trissyllabic feet to whic referred, and though its mu agrees with that of the Tr much less frequently adopt Anapæst; though this ma the difficulty of compressio vable in our Hymn writi haps the inability of

requires.

It is in its expression rather curt and sententious than solemn, and of the three syllables of which it is composed the first only is long, and the two last short. It is written in Triple Time, and its syllables musically accented, as in the following admirable Hymn of the late Reginald Heber, Bishop of Calcutta.

Bright-est and | BEST of the *sons* of the | MORN-ing
Dawn on our | DARK-ness & *lend* us thine | AID
Star of the | EAST the ho-*ri*-zon a | DORN-ing,
Guide where the | IN-fant Re-*deem*-er is | LAID.

and its contracted lines may be exhibited as in the well known hymn.

Come all ye | SAINTS of God,
Pub-lish thro' | EARTH abroad,
Je-sus's | FAME.
Tell what his | LOVE hath done.
Trust in his | NAME alone.
Shout to his | LOF-ty throne,
Wor-thy the | LAMB.

mately consists of five feet, or eleven syllables irregularly disposed, the first, fourth, and fifth feet being Trochees, the second a Spondee, and the third a Dactyl in the first three lines of each stanza, the fourth line being compounded of a Dactyl and Spondee only, following each other.

The verse itself however, by no means exactly answers to this description, and its musical accentuation must be pronounced as a further departure, (though necessitated by the irregularity of its syllabic formation) from strict presentation.

To these Metrical arrangements our Melodic forms of song are wedded.

The junction of the one species with the other, while it may be productive of a seeming variety to the ear, impedes the flowing smoothness which a regular succession of alternate syllables naturally induces, and causes an abruptness of transition that will sufficiently present its common adoption.

XXXIV.—OF THE CONSTRUCTION OF THE PSALM MELODY OR HYMN-SONG, AND THE ACCENT AND EMPHASIS OBSERVED IN ITS VARIOUS MEASURES.

To preserve a continuous interest in any subject, the mind must be conducted by successive stages, naturally, though artfully disposed, to its termination; a congruity and oneness be apparent throughout, and nothing introduced that may retard or interrupt its true progress, of which the mind is herself the exponent, and which she approves only as the artificer answers to her own indications.

So, in genuine Melody, there is ever present a relative unity, a happy balance of phrase, thought answering thought, sentence heightening sentence in fine analogy, every sound the richer and more effective for some sound that has preceded, or shall presently follow it.

This, in contradistinction to that jumble of noise pu amateur tune compositions, we term MELODY.

Not that by any means a simply correct arrangement of sounds, will of itself be productive of, or form, an interesting Melody, though ne'er so mathematically disposed, the soul must yet brood over it and be felt in each successive sound. The ratio must not be simply arithmetical, but mental.

In a Hymn-chorale this must be peculiarly a necessity from its brevity, from the unanimity of voice indispensable to its proper presentment as well as to the just expression of that Metrical sententiousness and epigrammatic fervour, so characteristic of a Congregational praise song.

A Tune Melody then is not a sequence of Notes jotted downbetween Bars, after the bald and meaningless manner of the thousand and one miscalled psalm tunes. Its laws are of form and therefore itself subject to analysis.

To illustrate this, let a Melody in the Long Measure rhythm be selected that shall be sufficiently warranted as an authority, by its exhibition of the two great principles above named, interest and form.

One of the most unpretending yet efficient of tune Melodies, is that named SILESIA, extracted in its amended form from the Oratorio of St. Paul, into which it had been adopted by the illustrious Mendelssohn from the choir books of the Lutheran church. Its admirable spirit, its excellent phraseology, its bold modulation in the second Section from the relative Minor in which it had concluded in the first Section, into the Major Mode of the Dominant, a nearly attendant Key, on the Tonic of which its first period ends, its continuance of the third Section, by a partial leading into the Key in which the tune itself is written, and the pleasurable certainty felt at its termination, with its fourth Section on the Major Tonic, the Key previously announced.

Here then is interest contrast of Keys, by expect variety in the analogy of transferred to its several p of continuing in one.

Its form of Phrase, thou lutely perfect, may well b as illustrative of the mere rule to the produ higher class of feeling, tha apprehension of symmetrica Yet no deficiency is felt eve

To proceed with its ana are four lines, or Section separated from each other b vention of a Double Bar, th being of course equal to th Sections.

Within each Double Bar Sections are enclosed, and co in every respect with the syllables and length of lin in a Long Measure verse of

These Sections marked further divisible into Phras of these Phrases is, though complete the idea which it gested, yet so far finished junct from every other.

It is important to rem the Phrase in its simplest usually employed in Psalm of two feet, or Measures, cæsure occurs invariably *accent* of the Phrase, w accent falls on the last Penultimate.

Farther these Phrases selves according to the observe, into feet of diffe and bearing different name

At present our business Phrases marked thus (^)

The first line of the melod reads thus

𝄇 𝄇 𝄇 | ^6 𝄇 2 6

each Phrase being formed o feet*

* *For an explanation of this* and other rythmical terms, see the Study on

harmony be as it is here much varied in its effect by a change of Chord. Its Melody however, is, as it should be, complete without change, nor does the ear seek farther relief than is immediately afforded in the second Section, where the first note of its first Phrase, everywhere repeating the cæsure or last note of the preceding Section as a seeming link of connection between the two Sections, leads away by a series of degrees to, and forms its harmony on the Tonic Chord of a new and nearly related key; its melody readiug thus,

6 7 ♯ | 2 5 7 6 5 | 5

Two Sections in continuance form a Period, and two Periods are necessary to complete a Psalm tune in Long Measure.

Thus, it appears that a Phrase embraces an unfinished idea, a Section a complete idea, though its cæsura not necessarily terminating on the Tonic Note of its own Key, or that of its relative Keys; and that a Period or length of two Sections contains more than one idea, besides that its marked cadence points out its superior importance.

The second Period of the Melody of this Chorale, though perhaps not so striking in its contrasts, is equally worthy of praise, and from its susceptibility of harmonic treatment is, when thus exhibited, by no means less effective than the first; it appears thus:

5 ♯ 2 | 3 ♯ 4 3 | 2 ||

2 3 5 | 4 3 2 2 | ♯ ||

its variety of cæsure happily disposed that of the first Phrase in the first line on 3, being replied to in the first *Phrase of the second line* by 4, whilst *the first Section terminating* on the 2 *and the last as a matter of* course on ties for a various and yet easy arrangement of additional parts.

As an example of a Melody formed in TROCHAIC rhythm, look at PRAGUE. Here are six lines or Sections, the third and fourth of which are but repetitionary of the first and second, varied in effect by a change of harmony, each Section (as before) composed of two Phrases, each Phrase of two musical feet, and each foot of two Notes, the first of which is in this rhythm accented.

Its first period with the cæsuras of its Phrases and Sections marked, reads thus:

♯ ♯ | 7 ♯ 2 2 | 3 ♯ ||

2 3 | 4 3 2 5 | 3 ♯ ||

this is repeated to different harmony, and the final or cadence period proceeds thus:

5 6 | 4 5 3 4 | 3 2 ||

♯ 3 | 5 4 3 2 | ♯ ||

the cæsural Note of its first Phrase falling on the second position of the Chord of the Supertonic, (A minor, the relative minor of the Subdominant) varies and relieves the effect of this Section, cadencing on the Chord of the Dominant whilst the first Phrase of the last Section, rising to 5 for its cæsure, and taking one of the inversions of the Tonic Triad as its Bass, followed immediately by the Chord of the Subdominant, a novel and striking effect is produced.

From a comparison of this example with the one first adduced, it will be perceived that the cæsural or rhythmical termination is not always the last note of the passage. The IAMBIC and ANAPÆSTIC measures however, invariably have it thus, whilst in the Trochaic and DACTYLIC, it as constantly occurs

on the penultimate. The student for knowledge will not fail to repair for examples in other rhythms to the chapter on Hymn-structures, where the manner in which the lines of Hymns cited in illustration of these are barred out and accented, ciently intimate to him the p rangement of their musical ph

The natural pressure of the voice upon the particular p foot or measure, is termed its ACCENT.

The Syllable or Note of a foot upon which this pressure is necessitated, depends entirely on the construction of the line or strain in which it transpires, in other words, upon its Rhythm. Thus, as we have said in a Dissyllabic foot in Iambic Rhythm, it is ever the last syllable of the foot that is Accented, whilst in Trochaic Rhythm, it is as constantly the first.

So in a Trissyllabic foot in Dactylic Rhythm, the Accent occurs o syllable of the foot, and in on the last.

In Music however, whether mon or Triple Time, the Ac disposed as invariably to occ *commencement* of a *Measur* on the first Note after the other portions or Notes of tl Measure being always deliver ordination to the first.

Any unusual stress laid on, or the particular and forceful of the unaccented part of a Measure is designated EMPHASIS.

Thus it is distinguished from Accent, which can only occur according to the Rhythm, and always on the right hand side of the Measure.

It is sometimes denoted by the arrangement of the Notes in groups; at others by particular marks of direction as *Rf. Sf. Fz.* &c.

Emphasis may be still better understood, by remembering that it occurs, a certain degree o energy is implied and unde belonging to the delivery of so marked, in contradisti Accent, which may be equ preserved, though given wit altered volume of voice.

XXXV.—OF THE CHOICE OF TUNES.

By a choice of Tunes, we do not mean simply selecti amongst the many published collections of Hymn Tunes, for most suitable to a grave and serious expression in our p worship, although we would be understood as including thi the phrase, but principally, the after and practical adaptatio Psalm or Hymn to be announced from the desk, to the Tu accordant in character therewith.

As a rule, the Hymn and Tune should be chosen and determined previously, that the Leader may not be distracted by the process of mental comparison *from the other duties of* the service, and *that Tune be invariably* selected that may best correspond with the se the Hymn.

Is it *precatory* or a song o

Each may have its own tive melody, from which i as a class, should never b

Melody to those of joy, nor can a transposition, or even a temporary adaptation be resorted to without violence. Much of the present heterogeneous feeling arises from this incongruity of association; a maudlin, sentimental, malmsey sort of Tune being wedded *pro tempore* to the gravest and most reverent words, which it seems to be restively endeavouring to break from, and in its efforts tears into fragments, besides immediately suppressing whatever of devotional feeling the words may have previously awakened in individual breasts.

The individual to whose care is committed the very difficult and delicate task of this adjustment, should take intelligent possession of his office; that is, he should come to it well furnished with a sound knowledge of the principles of rhythm which regulate the accent, and a full feeling of the spirit of both words and music.

He should moreover, be able to discern and expose that melodial unity which it is the prerogative of a true church song to preserve.

But above all, he should be firm to resist with inveterate and invincible antagonism, importunate solicitations for the production of modern imitators, whose spurious foistings have already brought so much discredit on our song-service.

He should farther heedfully reject tunes which seem to require high or loud singing. With regard to these two latter remarks, we shall offer the following somewhat extended observations.

A Church-song should be written within the compass of the Octave, or at the most inclusive of the eight Notes, and the less in extent the better both for practice and analysis.

A tune Melody extending either way *beyond the compass of the* Stave, is *clearly unsuitable for* practice, and *therefore inadmissable.* In very few

Unless nature has been very bountiful indeed, few voices have, as we have before remarked, full tonal ability beyond E on the fourth space, and many not farther than D.

Now, in the case of a tune extending beyond this compass upwards, it is evident that great exertion must be made by such voices, to give out sounds not naturally belonging to their range.

This strain on the Larynx too invariably induces a flatness during performance, which years of compliance and habit confirm to the whole voice, and eventually leave it incurably discordant. And as something unnaturally joined is not only, not the authentic progress which the voice would have taken if left to its own guidance, but on account of the physical impossibility of supporting this added sound at so immoderate a height, speedily topples down the whole pile of which itself was the attempted apex.

If this be not the case, the Melody must of needs, by the gradual sink of the voice, extract in some measure from its lower or basal part, to mention nought of the harmonic obstruction thereby occasioned; where all voices are in consequence imperiously thrust down from their legitimate and holding position.

This is found in all its perfection in most congregations, unless supported by an instrument, where long before a tune reaches its conclusion, it may be heard sensibly lowering in pitch until it scarcely admits of vocalization at all.

We are aware that this flattening of the voice during the progress of singing through all the verses of a Hymn, may be attributed to other causes, and doubtless it is generally the product and result of a combination of helping causes, which may be stated as, *first*, from an endeavour to force and sustain the Voice on a part lying beyond its own natural Register, as the Tenor on the Alto, &c., &c.; *secondly*, from

loud singing; and *thirdly*, from a want of earnestness or attention in the governance of the voice, or in other words, indolence; but that the cue is originally given by the leading part or Melody of a tune, is fairly inferable; because, as long as that part can be and is well sustained, the Bass below having rather an upward tendency, the inner or dependent parts must of needs, at whatever effort, maintain themselves at a corresponding pitch.

To resume however, and this suggestively—

Let a Chorale of that sweet and solemn order used in the Lutheran churches, be invariably preferred, with a plain yet sufficiently various harmony, to avoid the frequent monotonous recurrence of the common place Major Chords, conjoined with easy intervals, whose only difficulty shall be that of novelty.

There are many reasons for asserting the superior excellence of this species of Hymn-song, the one it is sufficient for us to name here, is that of melodial perspicuity. Then their rl unmistakeable, and their phases of motion multifold. should here however, seem covert sanction and support t lar fallacy on this point; we m mark, that the motion cannot i of the same order, or even in tunes, be always taken alike, vocative argument in favour whose irregular accent neces uncertain, if not a change c through every phrase.

Indeed it is obvious, that consentaneous and an unvaryin can be often recognized, that of voices can long move simul together. For such reasons the plain and unvarnished Cho and will ever remain, nothwit its natural simplicity of more grand and effective for th than the highest and most forms of melody, though pre all the art of a trained body.

XXXVI.—OF THE MOTION OF TUNES.

Of the MOTION properly belonging to Metrical Melody, it observed that *ordinarily* its time is taken *too slow*, and especi happen to be written in Minims.

This misapprehension has arisen from the false idea that each form of Note is in itself absolute, and in its time measured off mechanically, so that it can never be taken in any other time, whereas, the time of the Minim as of every other form of Note, is entirely comparative.

Under certain circumstances a Minim may be accelerated from its originally imagined slowness of motion and occupy in its delivery but the same supposed length of time in which it seems to be considered a Crotchet should be taken; and again, under precisely contrary circumstances, may have its motion equally retarded. For instance,—the much outraged Old Hundredth Tune, *whose Melody*, because written in *Minims, has commonly* all the unction *f heaviness with* which slowness of motion, unsustained by energ vest it, should, to be deliver motion proper to its Melody, according to the popular i Tune written in Crotchets.

Let it be understood, how where both are used in t composition, the Crotchet (w other form of Note) always r time proportionately to the whose half it is.

Nor let it be forgotten eithe rapidity is not reverent and p induces weariness; so, whilst not be considered as inculcati and frivolous style of delivery, as strenuously protest agai pseudo-gravity, which in a double seriousness mocks th altogether.

If a Tune be in all its parts isochronal, or having equal Notes and syllabic, or but one Note to a syllable, less difficulty will be experienced in deciding its motion; yet the following questions may not unadvisedly occur.

What are the Notes most predominating? Of what class or order? In what combination with others?

The Tune having been selected to the hymn by an appropriate similarity of character, the same appropriate similarity of motion would, it is obvious, suit both.

As we had occasion to observe in the previous Study, so we again iterate. It is demanded of any one in undertaking to regulate this part of the service, that he make a thorough acquaintance both with the sentiment and sound, without which no attempt to portray Melody can hope success.

The educated mind is horrified and instinctively withdraws from so grotesque a union, (in many instances wonderingly so,) on entering a place of worship at the incongruous and opposing fact of a cheerful hymn, made fast to a sombrous melancholy Tune full of melismas and bad taste, and drawled out in the slowest of all possible motions.

Nor is the violence thus done to individual feeling, the sentiment of the hymn, or the tune composure, at all compensated for by an admirable delivery, in which clearness of expression shall at least lend some garniture to the otherwise ill associated union.

On the contrary, one unanimous bawl, which sets at defiance all order, as it disdains all law, proclaims to the tortured stranger that anarchy is paramount; and that all hope of devotional improvement is as utopian as an electrical vegetation. Hence, it comes at last to be naturally received, that to sing in such places is neither creditable nor indeed possible, and that the service of song, is not at all compatible with the refinements inculcated by Christianity .How correct such an opinion is we need not stay to demonstrate.

But from this digression we return to remark that, if a tune be of a figurative cast, that is, if its inner parts carry much motion, and we may not deny that this is often productive of admirable effect, though as a rule exceptionable; its march or motion of time must be without regard to its style, or that of the hymn, somewhat impeded; for no hurry, which is the parent of gabble, should at any time or under any circumstances be suffered to appear, but deliberate energy and a manly vigour breathe from the whole.

The two classes of motion under which Melodies might generally range, are the BOLD and JUBILANT, or *fast* motion, and the DIGNIFIED and SOLEMN, or *slow* motion. To the former appertain all Hymns of gratulation, expressive of confidence, and the common praise hymns; to the latter, Hymns on the attributes, descriptive, and those of a graver and more reflective cast.

Of course, many are the shades of motion, both between and around these two species, nor do we by any means pretend to prescribe for each distinct category.

The simple outline is all that this brochure will permit. The intelligent student will however rightly interpret these suggestions for himself.

XXXVII.—OF EXPRESSION.

Without the ability to exhibit by gesture or tone the passions of the *soul, its motion and affections* would for ever remain unknown or inap-

preciable, and each generation of mankind outwardly appear bu
many ephemeral automata.

This exhibition of the mental characteristics of any musical
sition, or the effect which it is capable of inspiring, is sty

EXPRESSION.

The Expression of sound, in accordance with the feeling it contains or may evoke, is so thoroughly essential to the interest of both piece and performance, that without its observance, song itself is unmeaning, and rhythm so much order in confusion. Much art is required to effect this, for Expression is of difficult attainment, even after a complete subduement and control over the voice has been obtained.

To secure a correct melodial expression, the voice must neither drawl, thus running one sound into the next, nor yet suddenly jerk itself from Note to Note; always avoiding too that unhappy method now so general in Hymn singing, of abruptly heaving the voice with a swell like pulsation on the middle of a Note, or at its end if the Note be dotted, and then striking or throwing out the next sound as with a blow; but with artistical ease and an unexerted force, give to each Note its full and even intonation.

Let every word or syllable be pronounced, not with a sing-song swaying motion, or vulgar loudness; nor yet with a mincing affectation, but clearly and with due regard to the importance of the idea it represents, and the accent or emphasis it requires from its situation.

But how much soever mechanically perfect the composition may be delivered, the most polished performance lacking warmth of soul, has no charm.

It is the presence and colouring of the soul that lends life and sanctity to its utterances.

Without this there may issue sounds, but never music. A true perception and apprehension of the feeling embodied is so equally necessary to the *perfect delivery of melodic* phraseology, *and the grammatical* meaning of the words that the whole interest
said to centre thereon.

Correct intonation and exac
ment, are doubtless indispen
the vocalist, but above all we
must his mind be imbued
spirit and character of both t
and music he desires to port
endeavour to render them so a

No direction, farther than
pointing out the natural metho
ed by the true and independent
such cases, will avail.

It cannot, nor should it b
artificial tenor; that were me
tion, often mockery.

The true artist does not
He appropriates to himself th
feeling of the written sentim
does not merely assume it fo
pose, but he is himself the c
who is speaking; the words are
as really and effectually as if
originated with his own mind.
identified himself with the
which at first produced the se
and he lets the feeling go
forth in sound.

His voice is always and just
obedient to this power, as he
mitted it to be.

It weeps, it fires, it glows,
or impetuous; loving, den
breathes, burns, flows like a
ripple over the calm surface o
land lake, or shakes the resonan
with the majesty of its thunde
and in fine weaves and winds
and within the mazes of that
region, the human heart, such a
enchantments, as may well cap
very will to welcome and hail
a bondage.

In this enumeration, we do
or speak of the mere senau

engulfed and controlled, and engenders in all intelligent minds a like sympathy. We mention this, because a notion is abroad that a species of satisfaction is, and can be, produced from the united voices of a large congregation, despite the goodness or badness of the Music or its performance, though commonly referred to both; but it is obvious that the effect so produced, must be disassociated from either. For instance, with regard to composition, it may be capable of expression or incapable. Coleridge relates of himself, that he was once taken to an evening concert, where the performance was, he was assured, truly admirable. The first piece on the programme was a composition of Rossini's, given, it is obvious that the difference in point of power was purely that of capability of expression. A like illustration would be applicable to its performance.

No! an enthusiam, a rapture is needed, must inherit and spring from the inner depths of the heart, must stream over and suffuse composition, voice, performance, as a mental current not inapt, but instinct with spirit; an odour of the imagination, mist-like rising, stealing and swathing round the whole being with a feeling as indiscribable as fascinating and permanently changeless.

Such is the condition of mind requisite for real expression.

THE END.

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